

THE ETUDE

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SUCCESS! How we all long for it! How we all plan for it! How we all are inclined to complain if we fall short of it! Those who fail are often inclined to attribute their lack of success as due to the non-possession of some quality, or some particular genius which others who are successful possess in abundance.

THE largest sum for the briefest service recently received by the most liberally paid of all professionals, the *prima donna*, was given Madam Nordica on the occasion of her appearance in a concert at the Metropolitan Opera House, New York, says the *Saturday Evening Post*. For two songs which required five minutes each to sing she received \$1000, or at the rate of \$100 a minute. For her first concert engagement, Madam Nordica, then a girl of sixteen, received \$10. Now, in the zenith of her powers, the largest sum received by Madam Nordica for a single concert was \$1700. This latest achievement of \$1000 for ten minutes eclipses even that.

Godard has influenced the younger French composers in a remarkable degree, his music being romantic, fascinating, and very playable.



By W. S. B. MATHEWS.

"What can I use with Mason's Touch and Technique? Is it advisable to start a beginner with it? And, if not, will you kindly recommend something?"—G. C."

The first thing to teach a beginner is how to produce a tone upon the instrument; then the keyboard, names of keys, the staff, etc. For making tone I begin with the two-finger exercise in the clinging legato-touch; after a lesson or two, I add the arm-touch; then the hand-touch and finger-touch; and finally the light and fast forms. These will run through at least ten lessons before all will be well begun, and you keep on all the time with all four of the forms.

Meanwhile, I begin at the very first lesson with the arpeggio on the diminished chord, according to Mason's system, teaching it mechanically upon the keyboard, and at first without counting, the left hand ascending, the right descending. Then as soon as the child gains a little acquaintance with the route to be traveled, I add counting of four—just as in the first exercises in the arpeggio book. After this I go on with the arpeggio at every lesson for ten or twenty lessons (in fact, may be for forty), changing the counting as I please. The best way is to let the pupil play the arpeggio in every kind of measure, one count to a tone; then, when this is well done, two tones to a count; and later three tones to a count, carrying the counting up to nine and twelve. This gives rise to long forms requiring quite a lot of repetitions and at the same time it accustoms the pupil to look ahead and to anticipate an accent which is still far ahead of the point where she is playing.

All this will occupy quite a long time, and you change the chord as often as you think advisable to keep up the interest. The general influence of this practice will be to familiarize the pupil with the keyboard and to give her facility with her fingers, and in this respect by the time you have carried out all the forms I have mentioned above, which will take at least twenty lessons and perhaps more, she will be much more at home upon the keyboard than pupils usually are after twice as many lessons.

Meanwhile you have put her at work in some easy book, such as the first book of the "Standard Graded Studies" and she goes on reading her lessons from this, both learning her finger-board work by rote from your teaching. To prevent her forgetting all of what you assign her you might give her a written memorandum of every lesson with the time you desire her to practice upon each form. Any good elementary book will answer for this purpose. Landau's or the "Grade II," I prefer "Grade I," believing it quite easy enough for most pupils. In fact, I think some of this might be dispensed with.

In order to do this work well you ought to study it carefully. I think you will find the old edition of Mason's "Pianoforte Technique" (published in 1876) clever in regard to the proper way of applying matter to exercise forms and the ends to be worked for in teaching them to children. But the plan above is practically all there is of it. The exercise No. 6 in "Touch and Technique" is practically a four-finger exercise, and you cannot go on and administer it to children at the beginning or anywhere near the beginning. This is a case where Dr. Mason took too much for granted, I think, and carried condescension too far.

"I notice that the Figure 8 at Volume I gives the position of the arm and wrist immediately after the touch has been delivered. What I want to know is

how long the wrist remains down in that position and if the wrist is not constricted during the time if you can. Tone-production cannot be taught by mail or in a book. You have two gentlemen's eyes to settle with: First the elasticity, which the eye will note and the player recognize by consciousness when he learns how; and, second, the tone-quality, which the ear has to hear. Suffice it to say that the Mason touches must be performed without stiffness, angularity, or awkward positions of hand in beginning, continuing, or ending. In all second and third positions of triad arpeggios use the fourth finger, and not the third.

"When the wrist has slackened to the position of Figure 8 B, it should be entirely relaxed. It should not have come into the position unless it was entirely limp; nor should it be carried lower than is possible without pushing down; simply let it sink to a completely limp position. It does not rise until the next touch, the up-touch, is ready to deliver, and (note this) the touch is made then with the motion of the hand, and not some time later. This touch presents great difficulties to the average player, but for children it is easy enough. The trouble is that more than nine people out of ten habitually hold the wrist constricted whenever they play.

"In using 'Touch and Technique' would you advise every pupil to have a book of her own? Or would it be sufficient if the teacher has the book? The pupil in this case would memorize the exercises.—L. E. S."

In beginning with a beginner, as described above, I should not ask the pupil to have either the first or third volumes of "Touch and Technique." I would probably wish her to have Volume I after about a year's advance; and the second volume perhaps a little sooner. The only use of the book to the pupil is as a memorandum for her to find the particular forms she has been told to practice. Most of the forms are not written; but there is nothing to memorize, word speaking of; it is merely a case of ordinary plain thinking. The pupil could get along without the first volume for two years; later on she would have it for reference. The third volume will be necessary just as soon as she has advanced far enough to have more material than she can keep in mind from one hearing. The scale volume would come in the third grade, and the fourth in the fourth grade. Meanwhile, if the teacher knew her business, she would have been using the material from the first and third volumes from the very beginning. The two-finger exercise should be kept up. The matters in the third volume belong to more advanced playing, but even there the pedal will have to be taught in the third grade, at least the elementary uses of it, and very likely in the second.

"Should a teacher be expected to teach Mason's 'Touch and Technique' without herself having had lessons in it, and would it be advisable for her to try? Please give some definite rule for applying the fourth finger in the arpeggios.—D. W."

I would advise the teacher to try. A short trial would probably show her the need of some more definite idea of tone-production than those usually held by teachers. If you will take the trouble to compare the explanations of Mason's arpeggios and the application of rhythm to exercises in the "Pianoforte Technique" and in the old book, Mason's "Touch and Technique," you will readily enough understand that part of the system. Then, if you will apply the arpeggios in your teaching of children, which you can easily do well, the teacher will very soon find out that it is a great discipliner of the finger and the mind as well. The two-finger exercises will give you a great deal more trouble. But if you will attend carefully to the diagrams in Volume I and try the exercises carefully, not only in the five notes of the scale, but also in the chromatic scale and in the diminished chord, you will get most of the things right. The main failure will be in the treatment of the diminished, which is still not so clearly defined as it should be. To have the wrist well braced in order to produce a tone and to have it come entirely limp the very in-

stant after, is something of which too many teachers are ignorant. But try it. I later on get some lessons if you can. Tone-production cannot be taught by mail or in a book. You have two gentlemen's eyes to settle with: First the elasticity, which the eye will note and the player recognize by consciousness when he learns how; and, second, the tone-quality, which the ear has to hear. Suffice it to say that the Mason touches must be performed without stiffness, angularity, or awkward positions of hand in beginning, continuing, or ending. In all second and third positions of triad arpeggios use the fourth finger, and not the third.

"I have a pupil who cannot play anything through well, no matter how carefully it has been taught or practiced. She is a married woman who had an attack of nervous prostration lasting for some months. Can you suggest any way of assisting in steadying her nerves?—O. F. B."

Find out whether she ever plays anything well alone, if you can. Then if she does, you know it is nervousness which prevents her doing so in presence of others. There are two processes to be applied in her case. First of all give her exercises calculated to educate her concentration. The Mason arpeggios in nine will do this and in rotations of four and later seven chords, in nine and twelve. When this work has gone through the derivative of the chord G and those of G and D, which will take several months, she will probably be much surer with her fingers on the keyboard, particularly if she has gone into the two-hand positions in rotation. These make demands upon the fingers such as ordinary exercises do not, and develop steadiness of nerve. Then you have to improve her musical consciousness. She must learn by pieces by heart and must learn them well, being able to play either hand alone as well as both together, and know all about every bit of melody there is in them. I believe that Paderewski would be able to do this in this sense, I think she will be able to play them. Anyway try it and let me know how it works.

"Having heard and read so much about the clavier method I would like to ask some questions concerning it. Do you think as good a technique can be acquired without its use as with it? Where so much attention is paid to technique would it not tend to make one's playing mechanical? Can you tell me if Paderewski, Rosenthal, or any other of the great pianists use it? Is it taught by Dr. William Mason or by Leschetizky?—B. T."

All the great systems of technic now before the public have been developed without the use of the clavier. I believe that Paderewski used it in his private ear while on his travels, to some extent. But then Paderewski sounded very badly during his last trip, and his tone was universally noticed as being less musical than formerly. I do not know whether he recommended it to oblige a friend, but later on he gave it up, and I believe makes no use of it now but for several years. Leschetizky, I think, would not, for tone is one of his hobbies. The instruction is admirably calculated to develop even fingers and power, but always, also, monotony of touch and a dry and unsympathetic quality of tone. Moreover, the clavier technic is incompatible with Schumann, and I have never heard any sympathetic playing whatsoever formed by its use.

The poet Carpani once asked his friend Haydn the musician, "How does it happen that your church music is almost always of an animated, cheerful, and even gay description?"

"I cannot make it otherwise," answered Haydn. "I write according to the thought which I feel. When I think upon God my heart is so full of joy that I must sing and leap, as if I were free from my pen; and since God has given me a cheerful heart, it will be easy for me to give a cheerful heart, it will be easy for me to give a cheerful heart, it will be easy for me to give a cheerful heart."

Letters to PUPILS

JOHN S. VAN CLEVE

M. S. J.—You ask me whether I really mean that every pupil ought to know every one of the twenty-four diatonic scales, and whether any such mass of knowledge can really be attained or not. I believe that I lately expressed some strong sentiments on this topic, and, as you seem to think, it may be well to try and to explain. When we musicians who have been teaching the art for a third of a century or more are asked these sweeping questions, the most difficult thing which beets us in replying is the difficulty of defining all the conditions implied. Now, for instance, when I say that every student ought to know all the scales equally well, I certainly do not mean that to comprehend the scale of D-sharp minor is as easy as that of A-minor, or that to follow the scale of D-major and D-flat major is just as clear a task as the following of G or F; but I am thinking of what ought to be in the mind of the matured musician; that is, the young, mature, musical scholar. Such a one corresponds exactly to the man with a diploma from a reputable university. Certainly I do not intend to say that the little child of ten or twelve, who corresponds to the public-school student of the same age, should have such perfect grasp of this difficult and abstract knowledge. Yet, here, again, is a paradox, and an inconsistency. These young minds can very often catch the outward aspects of the scale-idea with surprising readiness, and yet they are not likely to retain the most modern scientific notation, and especially to develop steadiness of nerve. Then you have to improve her musical consciousness. She must learn by pieces by heart and must learn them well, being able to play either hand alone as well as both together, and know all about every bit of melody there is in them. I believe that Paderewski would be able to do this in this sense, I think she will be able to play them. Anyway try it and let me know how it works.

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a rest, do the same thing again, and, ere you are aware of it, you are a musician. You have found the golden key which opens the door of the chamber where the king keeps his jewels.

B. L.—As to whether I would use American compositions in my teaching, I must return a qualified answer. Certainly I think it well to use American compositions in said compositions are good, but, strong as my patriotism is, I would not insist upon the pupil as an inferior grade of composition, simply and solely to help the native composer. The American output of one kind and another—has been considerable, from the day of Lowell Mason, Stephen A. Foster, and others, down to our own day, when an army of quality and to explain. When we musicians who have been teaching the art for a third of a century or more are asked these sweeping questions, the most difficult thing which beets us in replying is the difficulty of defining all the conditions implied. Now, for instance, when I say that every student ought to know all the scales equally well, I certainly do not mean that to comprehend the scale of D-sharp minor is as easy as that of A-minor, or that to follow the scale of D-major and D-flat major is just as clear a task as the following of G or F; but I am thinking of what ought to be in the mind of the matured musician; that is, the young, mature, musical scholar. Such a one corresponds exactly to the man with a diploma from a reputable university. Certainly I do not intend to say that the little child of ten or twelve, who corresponds to the public-school student of the same age, should have such perfect grasp of this difficult and abstract knowledge. Yet, here, again, is a paradox, and an inconsistency. These young minds can very often catch the outward aspects of the scale-idea with surprising readiness, and yet they are not likely to retain the most modern scientific notation, and especially to develop steadiness of nerve. Then you have to improve her musical consciousness. She must learn by pieces by heart and must learn them well, being able to play either hand alone as well as both together, and know all about every bit of melody there is in them. I believe that Paderewski would be able to do this in this sense, I think she will be able to play them. Anyway try it and let me know how it works.

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erger delight in music, do these things: First, let her study a little, a very little, with as much regularity as may be; say, a half-hour a day, on the average; second, have her learn much of the most lovely character, and hold her mind constantly upon the idea of how beautiful it is, and as much as possible of the notion of astonishing folk with digital feats, or those of the memory officer; third, let her study her things for the delights of musical emotion, by causing her to hear a great deal of genuine music. Whatever you do, let there be no straining after distinction of a cheap sort, and let there be a constant effort to unfold the inward musical spirit. This is the way in which the secret fountains of music-happiness may most quickly and most surely be reached.

Now, as to the second difficulty,—viz., the tiny character of her hand,—that, of course, is to be looked for in so young a child, and the way to steer clear of trouble, is first to select music made for the most part, of single notes at a time, or thirds and sixths; and such music can be found in abundance. Then, if necessary, though this must be done with caution, employ simplified arrangements. As to this device, I am very little in sympathy with it, since, unless the arranger is nearly a genius himself, he will utterly ruin any characteristic piece of music with his tampering. It is often the case that the omission of a single tone, or its transposition into an octave lower or higher will completely destroy the beauty and meaning of a lovely chord. You may, however, do a vast deal by playing with her arrangements of the best orchestral works for four hands. The greatest compositions are too difficult, to be sure, but there are many easy overtures. Now, finally and most important of all, you are to deal with the teaching of a child to all intents and purposes blind. I hesitate before so terribly difficult and far-reaching an answer as this must be. I must indulge in a paradox to begin with—it is this: the work of a blind student is precisely the same as that of a seeing student, and it is also entirely different. Without some practical knowledge of the ways the blind are taught you cannot, with the best possible intentions, hit upon ways which will properly do the work for her; yet, if you send her to a school for the blind, it must be a good one, and that involves a painful separation. Suppose you write to the musical director of some one of the three or four first-class institutions and have them tell you something about it. What would be far better, however, if you can compass the expense, is to go to one of such schools, during the height of the season's work, and make a careful study of the methods there employed. It would be wholly impracticable for me to give you this information in the pages of *THE ETUDE*, despite the fact that I spent, as a boy, five years in one of the best of such schools, and afterward taught for seven years in two of the most perfectly equipped ones.

SYSTEMATIC STUDY.

At the beginning of every exercise, etude, scale, sonatina, piece, etc., write four times, six times, eight times, and sixteen times, according to the difficulty. If a passage or measure is very difficult, write "twenty times" over it, the figures, or course, referring to the number of times the passage, or the entire composition, is to be repeated in practice. Time-cards will also be found of use in systematizing study. Give each pupil a stated length of time to practice daily, according to age and strength. At the end of the quarter term give a reward to every pupil who has practiced extra hours. To the one who has faithfully studied and practiced the most give a prize.

Utilize every moment in a careful study, adding to your own musical education, be courageous; work with energy to surmount all difficulties; learn something new each day. Study your pupils' needs; be infinitely kind and patient with them. Teach nothing unless your thoughts are directly upon the idea, you wish to convey to the mind of your pupil; but rather turned in them, and they will be interested in you; and success will take care of itself.—E. A. SPYRON.

THE ETUDE

BY ALBERT W. BORST

"Dost thou love life? Then do not squander time, for that is the stuff life is made of."—Benjamin Franklin.

A more definite definition of rest has been modified from a state of inactivity to a state of altered activity. The need of such a change is periodically felt by everyone. But, when the city music teacher becomes a parent, he must, at least three months, be prepared to him a serious question as to how such a period can be utilized.

A great deal depends upon the point of view as to what the calling demands. If the main end is merely to live for the present, then it might be advisable to seek some secondary source of income during the months of enforced idleness. There are, in fact, millions who do clerical work of one kind or another, and who, during the summer months, occupy their time with various kinds of needle work, or with a large number of other occupations.

Both sexes are found at the summer resorts playing the latest dances or singing "coon-songs" for the amusement of the guests.

This ignorance in regard to material extends to the books in our library. Take up any valuable work you have, open it at the index, and run your eye down the page. Skim along lightly through the book. Your eye is caught here and there by a sentence. Here's a word you had underlined. Now it's a footnote you have written referring to a comparison in another author.

This is also an interesting process from the personal side, and it is sometimes very amusing to review such indications of our earlier interest and progress. A cursory and superficial handling of a subject may be a good thing, for it may lead to the book that we ought to retain. It helps to cultivate a good "reference memory," which is one of the best qualifications of a student. It often receives a phrase or sentence that would be useful as a "reference" and we do not want to lose it. And every student should have a "reference memory" of thoughtful, intelligent, and interesting writing, dating and culled habit as a means of stimulating the intellectual faculty of comparison. We read a pregnant sentence and instinctively it calls up other cognate sayings and suggestions. It correlates the "reference memory" and we are reminded of other important, but isolated, but not forgotten, principles and tendencies. It rounds out our consciousness of any particular phase of a subject.

This is a good time to take account of stock in other lines. We easily drift into the habit of using a certain set of pieces, even from the classics, to the neglect of others of equal merit. A happy feature of modern editions of Beethoven sonatas, for example, in

book form, is the thematic index at the beginning of the volume, which helps to locate the particular sonata we want. A glance at this index will often bring back to our notice things we have forgotten in the rush of the busy season. It helps to keep up our acquaintance with the opus numbers of the more famous compositions, a thing we cannot neglect or forget.

What a relief it affords to take such a book away from the piano! The studio surroundings and leaf it over as we would a book of poems! Here is that beautiful variation that Paderewski played with such velvet smoothness. The sentiment of the original especially pleasure comes to us to recall it. And this process is practically a replenishing of our ideal of interpretation. It is an appeal to the fancy and imagination, and should be just as delightful in its flavor as any summer reading.

PEOPLE often mistake mere technical proficiency for real musical talent of a high order. They do not realize that one must have immense intellectual resources, strength of will to work right, strength of body to stand the heavy strain of work, and—above everything—a fine soul. All these things constitute the artist.

Among the vast army of music teachers, there are many who place their vocation on as high a pinnacle as that claimed in any other educational line. These cannot undertake anything which could, in any sense, be construed into lowering them; at the same time they have no desire to lie fallow, or "squalid life," as "Poor Richard" puts it. How such a large class to pass three months annually without a loss is a problem whose solution ought to be seriously considered. The following remarks may, perhaps, throw light upon the picture from one side.

When we hear of a mill-owner periodically closing his mill, we are to infer that he will thereby effect an absolute loss? Will he not rather reply that, after cleaning and repairing his machinery, possibly introducing some new patent, he expects, in the end, to be an actual gainer? Now, this is precisely the standpoint the present writer takes in offering a scheme whereby permanent profit may be reaped from a properly spent vacation. It is naturally to be taken into account that, as each member of the immense body of music teachers works his plant on a basis different from that of his neighbor, so each one will have different holes to repair and different rivers to tighten in his own machinery. But some general overhauling, such as the following, will be applicable to all:

First, then, a teacher will naturally require some time to recuperate himself for the many days on which he had no chance for practicing. No greater fallacy can exist among instrumentalists than this: because they do not aspire to be soloists, it is unnecessary for them to give much personal attention to their instrument.

It is not too much to expect that a teacher shall be able to illustrate practically how any musical thought ought to be brought out. It is a good plan, during each vacation, to review the principal masterpieces of the great composers; especially to take the forty-eight preludes and fugues of Bach, the sonatas of Beethoven, and the etudes of Chopin in their entirety. A renewed bowing acquaintance with our neglected friends, harmony and counterpoint, will not remain unacknowledged.

One of the most interesting side-studies which an accomplished musician can enjoy is the perusal of orchestral scores. The modern ones, it is true, are often inaccessible; but quite a number of the standard works are published at a moderate figure. String quartets in score are also of service in this respect. The study of a few such pieces will be repaid by increased facility in reading as well as by the new light thrown upon the music itself.

A small portion of our long leisure might be devoted to the art of transposing. This is now used by the best teachers in their finger exercises; to an accompanist and also to an organist it is a branch which dare not be neglected.

The vacation comes as a pause, during which it is well to examine ourselves as to why some pupils have not advanced so rapidly as we had expected. Whose was the chief blame? It is the time to prepare plans for the next season, especially with regard to the use of good teaching pieces, by discarding some which had been formerly in use, in favor of other and better ones.

An occasional interchange of visits with some brethren whom the teacher seldom has a chance of meeting, during the winter, with a friendly talk upon some branch of the profession, is both pleasant and often beneficial.

Lastly, the vacation is the busy man's opportunity to keep posted with the new thoughts and discoveries in the world of philosophy and science. He will certainly not need such knowledge in his teaching, but he is a musician to be an ignoramus outside of his own special line? To know something of the "nebular hypothesis," or the experiments with "liquid air," or to follow some of the wonderful discoveries of electricity—all this becomes a source of real enjoyment and so broadens one's views that traces become apparent in teaching. Do not neglect poetry; it is a powerful stimulus to the imagination.

Possibly so. I will urge that any scheme like the above is one entirely of study. It is not so intended. At the same time, it does not seem economy to be satisfied with the *dolex far niente* for one third of each year. There is always an ample margin to care for what is everyone's chief stock in trade, viz: health. That some such views as have just been advocated—that is, to reserve a part of our time for retrospection; adding to our knowledge—appear rational is evident from the fact that so many of our best musicians find it expedient to attend summer conventions or schools of some educational character, and that we find an increasing number of thoughtful teachers from the small towns expressing a desire for partial study during the summer holidays.

When we have once left our home for the shore or the country let us be totally free from everything connected with music. Let us abandon ourselves to our new surroundings, extracting more than dollars can furnish: the sermons from the trees, the thoughts which arise from contemplating sunrise and sunset, the sheen of lake and sea, the glorious constellations of the August stars. All this is taking in a renewed stock and giving us fresh zest to return to our duties.

BY FRANK E. DRAKE


Much of the lack of result so often found in pupils who have spent a great deal of time in its practice is largely due to the fact that the student has never looked upon it as a study, with definite, accurate results to be attained by painstaking effort, but rather as a pastime, or car-tickling amusement, and therefore only worthy of desultory study. To the practical student the final question after having studied the piano is what can he do? Not how much do I know about Beethoven's sonatas, but am I able to play them?

One of the first requisites of a good student in any study is a habit of great painstaking. No detail must escape him, and his painstaking must be supplemented with great patience and deliberation, added to which must be perseverance to continue in well doing, even after considerable skill may have been developed. Much repetition must also enter into the acquisition of any kind of knowledge. The person who has not patience ought not to try to study the piano, for here we find repetition of particular passages an absolute necessity. Nor must these repetitions be idle and perfunctory, but always with mind alert and perception quick to see when the slightest thing goes wrong.

Each study or piece is like an example having a definite answer, and the pupil should work at it until just that answer is attained. Surely in arithmetic, if the answer to a given example be 48, and a pupil

gets anything else, he has not solved the problem. Five and 4 do not make about 8, or nearly 10, but exactly 9. Why should we not insist upon similar accuracy in the piano-playing? When Stephen Heller writes this:

the pupil should not be allowed to play it thus:





although this is just what I have found many pupils are most apt to do.

Assis. Chasin writes this:

while many pupils will render it thus:

How entirely details of this character influence the effect can instantly be seen in the familiar strain from the "Tannhäuser" march:

(a)  (b) 

Played as nt b, all decision in the rhythm is lost, and a loss of effect will ever be felt in all pieces where such details are ignored. This truth, there seems but a hair's breadth between the two versions, hut to the sensitive musical nature these matters are all-important. Now, here is where the element of study must come in—real painstaking study to do just the thing which stands before us, and not something else just a little different.

To see that details of this kind are not always attended to one need only go to the average pupils' recitals so often given and listen to the performances. Allegro pieces are often heard in a tempo molto moderato, and the slow pieces are often quite devoid of those details of phrasing, shading, etc., thus producing only a most monotonous effect.

We admit that music is not merely fact, like arithmetic—it is poetry in tone—it is a great thought from the mind of genius, but does this give one the right to distort the composer's thought, as is so often done by the absolute inaccuracies introduced by careless players? We cannot but think that a composer is entitled to his thought, and fidelity to the work as he wrote it, so far as we can know it from the printed page, is only his just due. We will not say that some sort of liberty should not be allowed the performer, but it should never override the positive directions of the author. Passages marked *pp* should not be played forte, nor *crescendo*; *crescendo* does not mean *diminuendo*, etc. These are all positive directions, and should be obeyed, as they always are in artistic players.

Penderecki, in playing Liszt's arrangement of "The Erl-King," does just what the music directs: presto agitato-dramatic. Did he play it in an ordinary tempo, convenient and moderate, it would lose all its emotional effect, and become most commonplace. It is because great players really do the thing set them to do that their performances are so satisfying, both to the musician and the general public.

This fact that these men have a technical command of the instrument which enables them to produce these pieces as they are written, but we must not forget that this same technic would enable them to play it equally well in any way they chose. This is just what they do not do, but instead are

The great Rubinstein, when asked how he had attained his wonderful powers, answered it was "be much stoo-dy," and much study it was, of the most exacting kind, persevered in for years. The same answer comes to us from all the great ones, and the average student will find that it will pay to be exacting toward himself, if he ever hopes for valuable results.—*Music*

BY F. M. TUBBS

THE teacher submits himself to be drawn upon constantly. He is always giving. As if he were an inexhaustible mine, he is asked to give and to give freely and abundantly of his wealth. He gives meekly and ungrudgingly and withholds nothing. But he is not an inexhaustible. Unless he is himself drawing a supply from some other source, he will soon be exhausted and have no more to give; often they do not know it, and they complain. Life is not so rosy to them as it once was. They see their pupils turn to other mines, leaving them to their life of death. They cannot understand why they are not sought as they formerly were. They think what they know is as good as it ever was, and believe pupils who are attracted to go away, have better fortune than to attend. They realize that they have been hoarding, and they also fail to see that they have neglected to replenish the stock so long drawn upon.

I can name four of the noted teachers of twenty years ago who are now hardly able to get a living. One of these remarked to me: "I shall never go to Europe again. The voyage is a hard one." I remarked: "You cannot study in America; how will you keep up to the times?" The answer sounded big: "I don't need to study; I am at the top now. He failed to see that what was then the top would be passed very soon. To-day, few care to study with him.

The object of all study is to learn to study alone. One who does not, while with his teachers, learn this lesson makes poor use of his study; what little fact, of method, of music we can learn of a teacher while with him is very small compared to the boundless quantity which there is to learn. Study with a teacher is for showing us how to delve into the great storehouse of knowledge. The teacher but hands us a yard-stick and scales for measuring and weighing goods. Of what worth are those implements if we never apply them to the goods?

The musical material, even if not added to for fifty years, is sufficient for us; but, so long as we do not use it, it is worthless to us. If in the three or four years we are with teachers we do not learn how to go freely and understandingly into the material, the boundless quantity means nothing to us. That small amount we became familiar with in student days is soon used up. When its value is over we are exhausted. There are teachers by the hundreds who have outlived their usefulness. They might as well pass away so far as their good to music is concerned.

Teachers owe it to themselves to renew themselves. How are they to do it? They must not take lessons that would hurt their standing. He who has learned to get ideas from every source does not need to go to a teacher any more, anyway. What sources are available? Books certainly are. Authors are putting all they know into print. Many old teachers don't know how to read them, however; certainly, they know the words, but they cannot read between the lines and absorb the ideas.—*Music Life*.

[This suggests one difficulty: the interpretation of the ideas expressed by a writer. Thoughtful works are to be read thoughtfully and more than once, that the full sum and substance may be absorbed.—ED.]

ANTON RUBINSTEIN.¹

BY CAMILLE SAINT-SAËNS.

subside, and the receding thunder-clouds mutter their baffled rage and threats of deferred destruction more and more faintly as they disappear, and the light of morning breaks upon the scene. Then softly, like the audible voice of the sunlight, comes an instrumental transcription of Solveig's song of love, previously sung, whose familiar strains symbolically express the idea that her sleepless affection, her guardian thoughts, and prayers have watched over her loved one and brought him at last safely, through danger and tempest, to his native shore. This symbolic use of Solveig's song, with its suggestive significance, is, in my opinion, the happiest and most poetic touch in the whole composition.

9. SOLVEIG'S CRADLE SONG.

Solveig, the guardian angel of Peer's life, represents and appeals to all that is good in his nature. Her influence, even in the midst of his maddest escapades, has never wholly deserted him, and serves at last as the magnet to draw him back to her and home. The last scene in the drama represents Solveig, now a serene-faced, silver-haired old lady, stepping forth from the door of the forest hut, on her way to church. Peer, who in his chaotic fashion has become a prey to disappointment, to remorse, and to fear of death, appears suddenly before her, calling himself a sinner and crying for condemnation from the lips of the woman whom he has most sinned against. Solveig sinks upon a bench at the door of the hut. Peer drops upon his knees at her feet and buries his face in her lap. The sun rises and the curtain falls as she sings her lullaby song of peace and happiness. Grieg has set these last stanzas of the drama to music under the title of "Solveig's Wiegenslied," or "Cradle Song." They are translated as follows:

Sleep thou, dearest boy of mine;
I will cradle thee, I will watch thee.
The boy has been sitting on his mother's lap,
The two have been playing all the day long.
The boy has been resting at his mother's breast,
The boy has been lying close in to my heart
All the day long. He is weary now.
Sleep thou, dearest boy of mine!
I will cradle thee, I will watch thee.
Sleep and dream thou, dear, my boy!

These lines seem to indicate a transition from wisely love to maternal love in the affection of Solveig, with the advent of age. The moral of the drama, not a very ethical one, but one which has possessed the minds of many devoted women since the world began, appears to be that in love alone is salvation. Whatever the errors and sins and follies of the man, he is won at last, and saved even at the eleventh hour, by the faith, the hope, and the love of one devoted woman.

[ED. NOTE: Through a misunderstanding a portion of the above analysis by Mr. Perry from the "Grieg Program Book of the Dordrecht Musical Literary Club" has already appeared in THE ETUDE, without credit being given to the author and without his knowledge. In fairness, and at Mr. Perry's request, we print it here complete under his signature.]

A FAMOUS PRIMA-DONNA.—Is the glamour gone from the great names in song? Are they to be flouted at with skeptical questionings—those splendid reputations of the past? "Jenny Lind! Right! I do not believe she sang any better than the best singers of to-day. Pasta, Albini, Lablache, and Lind—they were so celebrated because there were fewer singers in their day."

Wait, oh, impatient one, so full of pride in the world's pushing and striving and machine-making! I have a tiny vase of the commonest pottery. It is four thousand years old, and it was made upon just such a wheel as was used to-day and from no better clay than is used in our plainest "stoneware," yet its surface shows iridescence that cannot be reproduced now in such material. There are "lost arts." There are other arts that have made no actual progress in centuries. The art of singing is one of these last.

At the time of Chopin's death the world possessed no great pianists. Thalberg, wearied with success, had retired to private life in Italy. Liszt, forsaking the piano for the conductor's baton, was capellmeister at Weimar; not that there were left no brilliant virtuosi, such as Böhlér, Ravina, and Gottschalk; but there were *heros*—so to speak—of the pianoforte, but no gods. The violinists then occupied the Olympian heights, and if none among them had been able to take up the bow of the marvelous Paganini, Alard, Vieuxtemps, and Siorvi shone like stars of the first magnitude, each one having his admirers and his disciples.

As to the gods of the piano, the race seemed, indeed, extinct, when there appeared one day on the bill-boards of Paris a small, modest placard bearing the name "Anton Rubinstein"—a name then absolutely unknown! The great artist despised all press puffing and advertisement; so that his first appearance in the world's artistic center was in no way heralded. For his *début*, he chose his own G-major concerto for piano and orchestra, the concert taking place in the small, but attractive, Salle Herz, since then demolished. Of course, not a single paying listener crossed the threshold of the hall. The critics were there, however. The next day the artist was already famous, and at his second concert the hall was crowded to the doors!

I was present at the second one. From the very first notes I was dumbfounded—harnessed to the conqueror's chariot! The concerto succeeded one another and I missed none of them. It was suggested to me to introduce myself, but, despite his youth—for he was then twenty-eight—and his reported cordiality, I was terribly in awe of him. The idea of seeing him and addressing a word to him, face to face, positively unnerved me. It was not until the following year, at his second appearance in Paris, that I mustered up the courage to make myself known to him. The ice was soon broken. I won his friendship at once by reading off at sight on the piano the orchestral score of his "Ocean Symphony." I played quite well then, and, besides, his symphonic music, sketched in bold outlines and illumined in dull tints, was not extremely difficult for sight-reading.

From that day on, our friendship was sealed by a bond of mutual affection, the evident sincerity of my admiration touched him. Meeting together frequently, we played many duos for four hands; sometimes roughly handling the piano which served us as a battlefield, without pity for the ears of our listeners. Those were happy days! We musicalized fervently and never wearied, simply because of our love for it. I was delighted and enchanted to meet with a true artist—an artist in every sense of the word—and one exempt from all narrowness or meanness of spirit, which sometimes is an unfortunate characteristic of genius.

Rubinstein came to Paris each winter, his success constantly increasing and our friendship becoming more and more intimate. One season he asked me to take the leadership of the orchestra for the concerts he was going to give. At that time I had done but little conducting, and I naturally hesitated to undertake the task. However, I accepted, and it was in these eight concerts that I received my training as an orchestral leader.

He brought to the rehearsal manuscript scores, badly scribbled, full of erasures, cuts, and alterations of every conceivable sort. Never was I able to obtain the music in advance. It was so amusing, he said, to see me wrestling with these difficulties! Also, while he was playing, he never concerned himself about the orchestra accompanying him. It was necessary to

¹ From "Portraits et Souvenirs" (Paris, 1900). Translated by Harold Bond Mason.

follow him at hay-hazard, and at times such an immense volume of tone arose from the piano that I could hear nothing, and had only the sight of his fingers on the keyboard to guide me.

Rubinstein and I, being both in Paris at this time, became quickly inseparable, to such a degree that many people wondered at it. His athletic, indelible, colossal of stature as of talent; I, small, frail, and slightly consumptive; we formed a couple similar to Liszt and Chopin.

The latter I resembled only in weakness of physique and poorness of health; without pretending in any way to succeed this wonderful being, this salon virtuoso who, with some light pieces (at first first glimpses appearing rather insipid), some studies, mazourkas, waltzes, and nocturnes, has revolutionized the divine art and opened the way for all modern music! I have only his inspiring influence, and cannot even compare myself to him as being consumptive, for he died of his malady while I have been prosaically cured of mine.

In revenge, Rubinstein could boldly face the recollection of Liszt, with his superhuman technique and his irresistible power to charm; but in other respects they were very different. Liszt is the eagle and Rubinstein the dove; those who have ever seen that tawny, velvety paw lay its powerful claws upon the keyboard will never forget it! These two great artists had nothing in common but superiority. Neither one excelled the other. Even when executing simply the most insignificant pieces they remained always great through sheer force of unconquerable nature. Being in carnations of art, they imposed a kind of awe, outside of any ordinary admiration; hence could they work miracles!

Have I not seen Rubinstein, with no other attraction than himself and a piano, fill with a surging crowd of humanity, as often as he liked, that enormous hall of the Eden Theater, which he would fillard with vibrations as siccous and varied as those of an orchestra. And when he added thereto the orchestra itself, what astounding rôle played the instrument under his fingers, across that sea of sound! A lightning flash across a stormy sky can close give the idea. And what an art of making the piano sing! By what magic did those velvety sounds possess infinite duration, which they neither do nor can have under the fingers of others?

His personality dominated at all times. Whether he played Mozart, Chopin, Beethoven, or Schumann, he was always Rubinstein. For this he can neither be praised nor blamed, for he could not do otherwise. The lava from a volcano does not, like the river-current, flow obediently and submissively between the banks.

Rubinstein died confident of the future, persuaded that time would assign to him his proper niche among the immortals in the realm of music. The succeeding generations, having lost the remembrance of the thundering and triumphant pianist, will be better able perhaps than ours to appreciate this mass of words so diverse, but yet marked with the same imprint, the product of a mighty mind. Such abundance, such health of lines, such grandeur of conception, is not to be found on every street-corner; and when the rage for excessive modulation shall be over, when one will weary of kaleidoscopic effects and complication of form, who can say that we shall not rejoice again to hear the "Ocean Symphony," with its fish, its cypripedium, its sea, and its surging billows gigantic as those of the Pacific?

After wandering at random through the rank growth of the virgin forest, after inhaling to intoxication the perfumes of tropical flora, who knows but that we shall delight to open our lungs to the pure air of the steppe and repose our eyes on its boundless horizons? To those who live shall see!

In the meanwhile, I have sought to render homage to the great artist, whose friend I have had the honor and fortune to be, and to whom I am forever grateful for the affectionate sympathy and the intense artistic joys that he has given me.

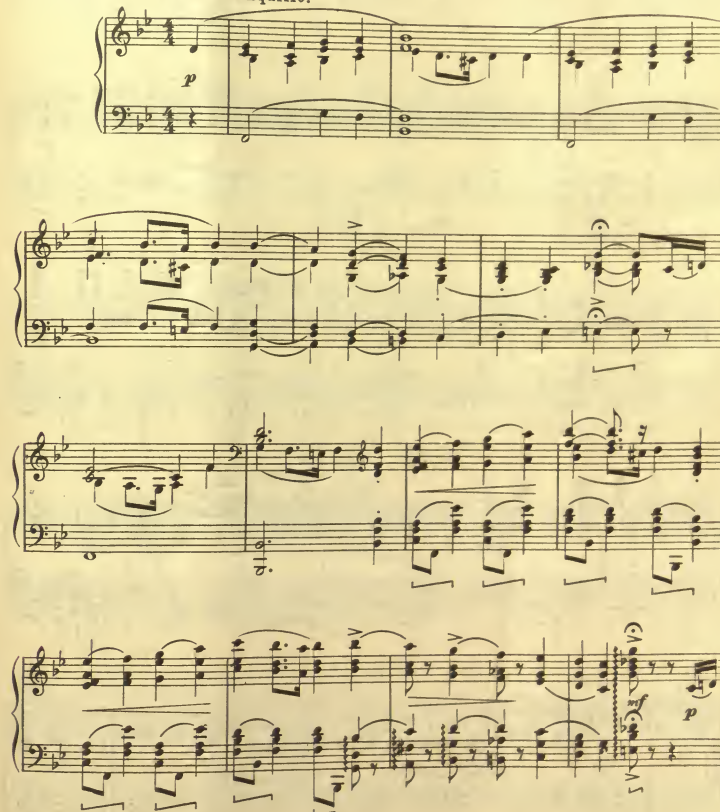
REGRET.

Edited by

Preston Ware Orem.

C. HAWELKA, Op. 7, No. 4.

Molto tranquillo.



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2

mf

ff

do *cres* *con*

do *p* *p*

3

il canto ben accentuato

tranquillo *p*

Dance of the Bears.
(Bärentanz.)

Carl Heins:

(J = 92)

Lively and with humor.

(B)

Lively and with humor. (B)

(A) *f*

mf *f* *p*

f *pp* *staccato* *p*

(A) The left hand sempre-staccato unless otherwise marked.
(B) The first eight bars.

(B) The first eight bars and their repetitions will gain a certain uncouthness, not inconsistent with the title, if the left hand is played as loud as the right. In other places observe the dynamic signs carefully.

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This image shows a page of musical notation for a piano piece. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). The music is characterized by a mix of chords and melodic lines. In the first system, the right hand plays chords with eighth notes, while the left hand has a bass line with eighth and sixteenth notes. Dynamic markings include 'p staccato' (piano, staccato) and 'f' (forte). The second system continues the chordal texture in the right hand and the bass line in the left. The third system introduces a more active right hand with eighth-note patterns, while the left hand remains mostly chordal. The fourth system features a complex right-hand melody with many beamed sixteenth and thirty-second notes, and a left hand with a steady eighth-note accompaniment. The fifth system shows the right hand continuing its melodic line with some rests, and the left hand providing harmonic support with chords. The sixth system concludes with a final cadence in the right hand and sustained chords in the left.

Dance of the Bears.

THE PALM BRANCHES.

LES RAMEAUX.

J. FAURE.

SECONDO.

arr. H. ENGEL'MANN.

Andante maestoso.

Andante maestoso.

f 3 3 3 3

rit. *a tempo* *plegato* *string.*

mf *quieto* *soli.*

f *mol. marc.* *f*

rit. *p f.* *a tempo*

4

THE PALM BRANCHES.

LES RAMEAUX.

J. FAURE.

arr. H. ENGELMANN.

PRIMO.

Andante maestoso.

Andante mesto.

f *sost.* *rit*

Cantabile

a tempo *p dolce* *string.* *f quieto*

cresc. *f* *mf* *p*

8 *f* *sost.* *p* *f*

mf a tempo

p legato

cresc.

f mel. marc.

fa tempo

a tempo

rit.

p poco a poco cresc.

morendo

ppp

gva lower.

dolce

cresc.

f

cresc.

fa tempo

rit

pa tempo poco a poco cresc.

morendo

ppp

The Prisoner and the Nightingale.

Moderato.

Arranged from H. Necke.

p

rit.

a tempo

mf

mp gioioso.

mf

p

mf

p

mf

p

ff

TARANTELLA.

FRANK L. EYER, Op. 15.

Presto.

f

p

f

p

f

f

p

p

ff

p

dolce

rit.

a tempo

dim. rit.

p
a tempo

f

f

f *dolce*

cresc.

ff

ff

IMPROMPTU.

Revised by
Constantin von Sternberg.

Allegro moderato.

A. ORE, Op. 33.

a)

p

f

cresc.

cresc.

f

a) After having practiced this principal part with a strict *legato* touch, it will add crispness to the *legato* and prevent overlapping if it is tried a few times with *finger-slacono*.
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Musical score for page 16, featuring piano and violin parts. The score includes various dynamics such as *f* (forte), *decresc.* (decrescendo), *p* (piano), *rit.* (ritardando), and *a tempo*. There are also markings for *Fin.* (Finale) and *p. rit.* (piano ritardando). The violin part has several slurs and fingerings indicated.

b) The fifth eighth, which the *r. A.* thumb strikes, has to be regarded as the (resolving) sequel of the A flat of the fifth finger on the first beat.

Musical score for page 17, continuing the piano and violin parts. The score includes various dynamics such as *p* (piano), *cresc.* (crescendo), *f* (forte), *tr. a tempo* (tranquillo a tempo), *rit.* (ritardando), and *decresc.* (decrescendo). There are also markings for *p* (piano) and *D.C.* (Da Capo). The violin part has several slurs and fingerings indicated.

c) This part is very wisely marked "*tranquillo*" for it requires calmness and breadth of tone, and can stand a considerably slower movement.

When the Lights Are Low.

Words and Music by

GERALD M. LANE.

Moderato.

mf

1. When
2. With

twi- light falls on the dim old walls, And day is past and done; As we sit and dream in the
dis- tant sound in the streets a- round, The throng goes surg- ing by; But far a way in

fad- ing gleam, Come mem- o- ries one by one. — Old friends known in the years long gone, In
dreams we stray, Where ver- dant mead- ows lie. — There once more, as in days of yore, To

fan- cy greet us still, And vol- ceas dear that we long to hear, The si- lence seems to fill.
Till o- ver all night's shad- ows fall, And dreamland fades a- way.

rall.

Allegretto.

19

p

Just when the day is o- ver, Just when the lights are low, — Back to the heart re- turn- eth,

pp

rall. *a tempo*

Life's golden long a- go, — Far, far a way we wan- der, Watching the fire- light gleams,

a tempo *rall.*

p rit. *1st Verse.* *2nd Verse.* *pp*

Far, far a- way from the world's shadows grey, In- to the land of dreams dreams. In- to the land of

f *a tempo*

mf rit. *a tempo*

dreams, In- to the land of dreams.

mf rit. *a tempo*

Slumber Song.

Schlummerlied.

Anna Raster.

F. Peterson.

Andante. *p*

1 Whis-per soft-ly to my love,
(Eng-lein kommt und hal-tet Wacht,
2 Life will bring thee weal and woe,
(Wenn Dir einst das Le-ben bringt

p *rit.* *p* *sempre arpeggio*

Gen-tle breath of ros-es, An-gels, watch from heavn a-bove,
Fäch-elt sanft, ihr Win-de. Mai-en-glück-chen lüu-tet sacht,
Joy and pain and sor-row; Oth-er loves thy heart will know;
Sor-gen, Glück und Lei-den, Wenn's in Dei-nem Herz-en klingt,

Whilst my babe re-pos-es. Smile in-to his cur-tained eyes,
Mei-nem süs-sen Kin-de. Läch-elt mei-nem Lieb-ling zu
That will be to-mor-row. But to-day I guard thee still,
Und Dir blüh-en Freu-den; Den-ke an Dein Müt-ter-lein,

dolce.

Dreams of light and sweet-ness, While in peace-ful sleep he lies,
Süß-ge Kin-der-träu-me; Hal-tet ihn in süs-ser Ruh'
Safe, with fond ca-ress-ing. Fain thy heart, thy life I'd fill
Das auf al-len We-gen Wird, in Gei-ster, bei Dir sein,

pp

rit. *a tempo*

Stay the hour's fleet-ness. Slumber, sleep on moth-er's breast, Gen-tle chimes are
Das die Stun-de säu-me. Schlum-re an der Müt-ter Brust, Hol-de Men-schen
With a moth-er's bless-ing. Slumber, sleep on moth-er's breast, Gen-tle chimes are
Und mit Dir ihr Se-gen. Schlum-re an der Müt-ter Brust, Hol-de Men-schen

rit. *p* *morendo*

ring-ing, Close thy wea-ry eyes to rest, Hear the an-gels sing-ing.
blü-the, Mei-ne Won-ne, mei-ne Lust, Dass Dich Gott be-hüt-te.
ring-ing, Close thy wea-ry eyes to rest, Hear the an-gels sing-ing.
blü-the, Mei-ne Won-ne, mei-ne Lust, Dass Dich Gott be-hüt-te.

VALE ARISTOCRATIQUE.

LEON RINGUET.

Allegro.

mf *cresc.* cen - do

mf *cresc.* cen - do

rit.

a tempo *mf*

cresc. *mf*

non legato *mf*

f

cresc.

3190.4

THE TRUE TEST OF A TEACHER.

BY FREDERIC S. LAW.

THERE is a broad distinction between the work of the teacher and that of the executive artist. The latter is not always the best teacher, though the popular opinion runs to the contrary. Under the spell of some great executant or listening to some gifted singer the delighted hearer feels as though the secret of their ease and spontaneity could be learned without difficulty from such eminent exponents of the art which conceals art. This is, however, confusing two distinct and, in some respects, contradictory, conditions. A great executive artist may be equally great as a teacher, but the chances are that he is not. The ability to clearly present fundamental principles to a pupil does not necessarily exist with great powers of execution or interpretation—indeed, the two are more or less incompatible. The teaching temperament is analytic rather than synthetic; the artistic temperament is synthetic rather than analytic, though, of course, both attributes are essential to a rounded development in either case. It is merely a question of proportion. The teacher decomposes the whole in such wise as to make clear to the student its component parts; the artist's task is to fuse these components so as to make an impression of unity. The artist is apt to feel impatient with the more or less clumsy attempts of those less gifted. His mental and physical processes are rapid and deft analysis; he acquires, largely by instinct and feeling, what others must gain, if at all, by slow and laborious study.

True teaching does not consist only in finding fault and pointing out the result desired; the teacher must make clear the means by which this result is to be obtained. An earnest student recently returned from Europe said of a number of her artist teachers there: "They have fine taste; they know when a thing is wrong; they tell you what they want you to do, but the fault I have to find with them is that they do not tell you how to do it. That they leave you to find out for yourself." An American teacher declares that the highest compliment he ever received on his teaching was the following remark from a pupil: "Mr. J."—a former teacher and pianist of the highest rank—"used to tell me to play in such or such a way, but never told me just how I could accomplish the effect he wanted. You tell me the same things but at the same time give me some little motion of the wrist, hand, or arm by which I can execute it."

The test of a teacher is his power of analysis. The first step in all arts is to attack technical deficiencies and to secure control over the art material, whether this material be tone, form, color, or outline. Only when this control has been acquired can the claims of interpretation be fully allowed. This is an age of speculation. Those destined to follow an artistic career must be especially endowed by Nature with mental and physical advantages to that end. Those choosing the career of teacher must needs be content with less brilliant technical achievements. Undoubtedly a teacher should be able and ready to give practical example of his art, but he cannot be expected to vie with the highly specialized pianists heard in our concert-houses. The teacher who depends upon his own playing to bring his pupils on relies on a defective support. Imitation, like beauty, is but skin deep. Far more useful is an instinct for detail, an ability to resolve compound phenomena into their simplest constituents and thus build up from primary forms and movements those more complex in nature. Readers of Amy Fay's fascinating book, "Music Study in Germany," will remember that after studying with some of the greatest artists of the day she had her eyes opened to the possibility, of piano playing by Döpp, who, she says, could hardly play at all. His gift was a fine analytic sense of the detail and proportion necessary in foundational work, which her other teachers had ignored. Instead of the general and indiscriminate instruction she had heretofore received, he gave her

THE ETUDE

precise and definite formulae for the acquirement of a fundamental technique on which to build a solid artistic structure. The writer may say that the most valuable piano lessons he ever received were from a singing teacher, who at the time, was in no sense of the word a pianist. This teacher had, however, a most delicate sense of tone-effect, and had studied and taught under Friedrich Wieck, the father of Clara Schumann. He, in his turn, was not known as a pianist, but his taste was unerring; he had studied and analyzed the elements of touch and tone and embodied them in simple exercises which, for all their simplicity, were wonderfully effective.

A well-known fable relates the story of a father who wished to teach his sons the importance of unity of action. With this end in view he gave them a bundle of fagots which he requested them to break. Each one in turn essayed the task and failed. The father then untied the bundle, took each fagot singly and thus broke them all without an effort. The difficulties in the way of securing a successful piano technique may be compared to this bundle of fagots. Through the fault of not stopping to gain a clear idea of what these difficulties are, and then to reduce them to the simplest form for intelligent practice many never acquire a thoroughly reliable technique. If attacked singly with a distinct understanding of conditions they may be overcome with a minimum of time and labor. When analyzed, they are found to be simple in character and surprisingly few in number. Speaking broadly there are only three: the weak fingers, the thumb, and the wrist. The fourth and fifth fingers need strength, the thumb needs flexibility, the wrist looseness. By devoting special practice to each of these three points much more rapid and lasting results can be obtained than by mingled and indiscriminate study. This practice of primary movements should be kept up, no matter what the grade of advancement. The weak fingers will always require special training to compete with their stronger fellows: the thumb will always need constant practice for lightness and flexibility in its lateral movement to and fro under the fingers; the wrist can never be too free and loose in action. A concentrated practice on each of these three points taken singly will be found to react most favorably on the player's control of technical means.

The simplest forms of movement are the most effective, and these, though primary in nature, may be varied in such wise as to be applicable to the artist as well as to the beginner. The scale, which is generally treated as a primary exercise, is compound in nature, being based on two broadly separate principles: the striking of two adjacent fingers with equality of touch and tone, and the passage of the thumb under the fingers. Its practice, too, favors the strong fingers rather than the weak, since they occur twice in every octave, the fourth finger but once, and the fifth finger is often not used at all. That desideratum of all pianists—an even scale, can best be acquired by preliminary practice of the trill, particularly with the weak fingers, and of the passage of the thumb. The accelerated trill is the most valuable form of finger practice, i.e., increasing the tempo by regular degrees, halves, quarters, eighths, sixteenths, etc., up to the greatest practicable velocity. Its difficulty and usefulness may also be greatly increased by playing in thirds and by sustaining the unemployed fingers. The thumb can be trained by sustaining the fingers in succession and passing it under, first at the interval of a second on each side of the supporting finger, then at wider intervals. Grand arpeggios on the common chord, sustaining both fingers until the thumb reaches its key, give great flexibility in all keys, with the normal fingering of the chord in C in its three positions. The more difficult variations of trill and arpeggio belong, of course, to advanced stages of study. It will be found that even a few minutes' daily study of trills with the third and fourth, the fourth and fifth fingers, and of the thumb

as here suggested, will soon work a remarkable change in facility of scale playing. The principle of acceleration can also be applied to wrist practice. This should be attacked in its simplest form, viz.: by dropping the hand loosely on one and the same key before attempting scale passages which introduce a lateral movement.

A further example of the value of separating difficulties is found in teaching time-values. Let the pupil first count two or three measures slowly and regularly, and then, still counting, read the time by clapping to each note. In this way the mind and the eye are exercised without the disturbing influence of the fingers striving to find their keys, and a sense for rhythm built up. A good plan also for pupils deficient in the sense for measure is to march and clap to the teacher's playing, and vice versa, to play to the teacher's marching and clapping.

In all preliminary practice separate training of the hands at first is taken for granted. Even with advanced pupils the separate playing of the hands will often betray unsuspected defects in comprehension of time-values, particularly the playing of the right hand part. This usually contains a melody supported by a rhythmic movement in the left hand, which acts as a mechanical measure for the time. Take this away, and many a brilliant player will hesitate and stumble when thus thrown upon an independent knowledge and sense of time-values.

EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN P. CHELSEA.

31. The earlier a student learns what actual measure of his talent the mental caliber is the better. Teachers sometimes do harm by telling scholars that there is no reason why they should not become a second Liszt—that the only thing needed to do this is perseverance. A student ought to be encouraged, but within reason. Do not hold out what you know he never can reach. Vocal pupils are especially susceptible to such flattery.

32. To commit music to memory is much to be encouraged, but do not begin to lay aside the notes and trust to memory until all details regarding values of notes, accents, melodic, fingering, touch, etc., have been conscientiously studied and impressed mentally. Only thereafter can an assured and consequential performance be expected.

33. Mental stubbornness, stupidity, and vanity are three blind brothers, glorying in their conceits.

34. Lucky the student whose conceit is not a barrier to his mental development. It has choked and stifled many promising artists.

35. Do things in a refined manner; avoid talking coarsely; refrain from laughing the keys without some sentiment or feeling; do not make two movements where one will do; show no anger when corrected. In brief, acquire culture and refinement; otherwise you will always lack sentiment in your playing.

36. Go to your hours of practice with a firm determination to make every minute "speak for itself," and take delight in all you do. Idleness will disappear when looking at the growth instead of the servitude.

37. Before beginning to play see that you understand how to explain time, where to put the counts, where to place the hands, what touch to use, how to phrase; all this before striking a note. It will save you hours of valuable time (which, when once wasted, can never be recalled).

38. The student who always replies when admonished to count aloud: "I am counting in my mind," is sure to go astray, for the reason that he does not realize his untended gait. Continuing in this faulty method, he falls into errors which will require hours, weeks, yes, perhaps months, to correct, that could have been avoided had he counted aloud in the beginning.

THOUGHTS SUGGESTIONS AND ADVICE

Practical Points by Practical Teachers

HOW LONG SHOULD PUPILS PRACTICE?

KATHLEEN LOUISE SMITH

Of course, it is the ambition of every good teacher that the pupil should progress. Not alone is this desirable for the pupil's sake, but the teacher justly or unjustly is frequently judged by the attainments of the scholar, and suffers if the pupil does not succeed. These facts alone are sufficient to cause the teacher to urge the pupil to work; but there is another side to the problem, and that is whether the teacher cannot become selfish in the desire to push a pupil. Protracted piano practice may limit the health and real development of a child. While primarily this question should rest with the parents, they often rely on the teacher for advice as to how much time a pupil should spend at the piano. After five or six hours at school with perhaps study before bedtime, the growing boy or girl may be forced to go through a protracted repetition of scales and exercises with no apparent thought that injudicious piano practice cannot only weary mind and body, but be injurious to the general health. I am not writing of moderation in piano work, but of the pupils who through personal ambition or urging of the teacher have practiced many consecutive hours each day and have paid for their proficiency by losing graceful carriage and becoming stooped and round shouldered.

"Oh," I hear you cry, "these are the exceptions; the real difficulty is to get the boy or girl to practice at all."

Very true, but it is these exceptions that cause such men as Dr. Nordau to write of "musical degenerates," which have too often been the result of excessive practice. Three or more continuous hours a day at the piano means a severe draft upon the vital force that might not be felt at all if the time was divided into sections. Besides the work would be many times more satisfactory. Constant muscular strain and unhygienic posing caused by weariness has an effect not only upon health, but causes mechanical failures, for how can sound and mentality be at their best with an aching body?

All that has been said of the piano applies with equal force to the violin. Indeed, the bodily poise is even more cramped and the strain on the nervous system just as great. Urge your pupils to practice, but let them take it easily. Remember that monotony and a tired physical condition can never bring satisfactory results from a keyboard, and that common sense in so far as the hygienic conditions of practice are concerned will make your pupil a better scholar in the end, and hence a better advertisement for your self.

GRADUATES' RETRAITS

W. S. BALTELL

Just graduating recalls after the teacher an excellent opportunity to show to the public the kind of work he is doing in his studio, for, as has often been said: "A teacher's best advertisement is his pupil's work." Some have hehl up to ridicule this custom of "graduation," but we think there are points in its favor. It is rather a drawback than an advantage to a teacher not to have a regular and extensible course of study which pupils may begin and complete; the finishing of such a course is legitimately an occasion for pleasure and a public demonstration of the nature of the work accomplished. This can be done by a private teacher just as well as by one employed in a school or conservatory. It is the teacher's duty to see to it that the pupil takes a sensible view of the matter, and does not take up the notion that he has

"learned it all," but rather that he has reached that more difficult stage when he must learn to stand alone, while, so doing, teach himself and develop along the lines of his own individuality.

BUILDING UP A TEACHING REPERTOIRE

ALFRED VEIT

While the progressive teacher will always endeavor to enlarge his stock of teaching pieces, and will not persist in teaching the same list year upon year without introducing new features from time to time, the inexperienced teacher will do well to restrict himself in the beginning to a certain number, from which he should not deviate. These pieces he must have well within his grasp, however, so that, should he be called upon to illustrate practically the ideas he is trying to convey to his pupils, he will be able to stand the test without hesitation. In former times this "list" was considered good enough to give piano-lessons. The village blacksmith in his moments of leisure would consider himself sufficiently qualified to teach the young idea to shoot upon the piano, while the postmaster thought nothing of increasing his revenue by teaching the old "dance tunes" he had studied in his youth. These days are over. The "Harmless Blacksmith" is no longer called upon to teach his musical services nor is the village postmaster applied to any longer. People have become wiser and insist that their children be taught by those whose studies and experience enable them to do so. For this reason young teachers should give themselves equal to the task. One of the first requisites is a good teaching repertoire. Besides the various collections of sonatas, sonatas, and etudes, which form the basis of all thorough instruction and which the teacher should be able to play for his pupils the first year, should be added equal to the requirements of a list of ten or twelve pieces, which the teacher will be well mastered by the teacher. It goes without saying that this advice is not intended for those teachers whose ability in the way of sight-reading enables them to take any piece of average difficulty and play it at sight. Such teachers are equally qualified in this direction, and must therefore resort to practice to enable them to play for their pupils. During the second year of teaching, add ten more, and so on, and in time the list will have grown to surprising dimensions. By constant repetition the piece will have become so familiar to one's fingers that practice is no longer necessary. One of the reasons why teachers do not play for their pupils can be traced to indolence, although various excuses are given to account for the fact. The habit of playing for one's pupils grows upon one just the same as the habit of indolence grows upon one in the course of time. Perseverance should be exercised in playing for the pupil as well as in building up a teaching repertoire.

THE RHYME OF MUSIC

F. S. LAW

MUSIC, no less than poetry, has its lines—in other words, phrases—and rhymes, but the character of musical notation does not admit of their appearing so definitely. They are more a matter of feeling than of exact notation. In reading a poem its poetical structure is seen at a glance; its rhymes and alliterations are as clear to the eye as they are to the ear in reading it aloud. The lack of such a scheme in the notation of music renders it difficult to discern the form of a musical composition to any but a practiced eye. Yet it is upon the comprehension of form that its intelligibility depends.

Musical rhyme differs from poetical rhyme in origin. In the case of poetical rhyme, it occurs at the beginning of the phrase, and not at the end. One goes from the familiar to the unfamiliar. Take any simple melody—the simpler the more perceptible will be the rhymes—e.g., "Yankee Doodle." This consists of two phrases—the first phrase followed by four two-measure phrases. The first measures of the two long phrases rhyme exactly, and the same rhyme occurs in the

middle of the first phrase. The first three short phrases rhyme in a similar manner, the second rhyme occurring one degree higher.

In music of a high order the rhymes are not so frequent nor are they so obvious. Beethoven's sonatas, for instance, are full of examples which show how a great master varies his rhymes in such wise as to avoid monotony and yet to use them in securing unity and design. Dance-forms naturally abound in repetition of rhymes, but in them there is also a difference. Compare, for example, the first waltz of the "Blue Danube Waltzes," with its six consecutive rhymes, and the idealized waltz form illustrated in Chopin's "Waltz in A-flat," opus 34. The first section of this is composed of but two tonic phrases, each with its rhyme in the dominant, followed by brilliant arpeggio passages leading back to the tonic.

On rising in the morning stand at an open window and inhale slowly through the nostrils until the lungs are completely filled; there must be a general expansion about the waist and the abdominal, costal—or rib—muscles at the sides, and the dorsal muscles at the back must be brought into thorough action. When the lungs are filled, exhale slowly, contracting at the same time the muscles of the waist. Take twenty-five or fifty deep inhalations in this way, always breathing fresh, pure air. When playing in public, if the pianist, while awaiting his turn on the program, will take fifty deep inhalations, he will be surprised at the tranquillizing effect which they have upon his nerves.

OLD AND NEW TEACHING MATERIAL

CARL W. GRIMM

The value of a teacher is determined by his own abilities, his experience, his judgment of pupils, and selection of music for them. A young teacher will do best to seek the advice of an acknowledged teacher, if he wants to have a good start in the proper mode of instructing and in the correct use of teaching material. He will then get a select list of studies and pieces, which he can use for some time with pupils. This will show him their effects upon different learners. He will observe what talented and industrious, untalented and negligent pupils can accomplish with the same material. Thus will he naturally acquire the ability to tell what results can be obtained from everyone, much like a doctor knows the prospective effects of his medicinal dose.

Whatever is acknowledged old, standard, and good to-day was new and unknown at some time past. Progress is never ending. Therefore teachers must make it a habit to acquaint themselves with new works. There may be some among them that will be considered standard at some future time. One should have a good footing on the "old" standard teaching material, yet never cease reaching out into the "new." This will show him their effects upon different learners, acquainting one's self with it, and adopt it, if it proves better than what one has been using. He who rests is apt to rust.

THE TYPE OF MAN WHOM AMERICA NEEDS

J. S. VAN CLEVELAND

THE other day a gentleman called upon me, introduced himself, and said that he desired to hear me play something, and to talk music a few minutes. I told him that I was not a professional musician, and that his chief recreation and solace was to attend musical performances, and most wonderful of all, piano recitals. Here I found out very early of man whom America needs if she is to grow into a really musical nation in the same way that she has grown into a land of political freedom and power, a land of moral and intellectual strength and enlightenment, a land of religious progressiveness. Every true lover of music and of the human race should be a musical man ought to help create a large hearing class, a class who are content to get their support out of other occupations, yet are willing to study, enjoy, and foster music and her votaries.

DEEP BREATHING.

PERLIE V. JERVIS

The importance of deep breathing is not sufficiently appreciated by piano players. It is one of the very best cares for nervousness, and, when regularly practiced, will prevent much of the brain-fatigue of piano practice. Physical exertion always increases the demand for breath, and the execution of long and difficult passages at a high rate of speed or with great power necessitates great physical exertion. To be able to render such passages with repose, it is absolutely essential that the breathing be deep and regular; hence the player should learn to breathe correctly, and then persistently practice deep breathing morning, noon, and night, and also at frequent intervals during the practice periods.

On rising in the morning stand at an open window and inhale slowly through the nostrils until the lungs are completely filled; there must be a general expansion about the waist and the abdominal, costal—or rib—muscles at the sides, and the dorsal muscles at the back must be brought into thorough action. When the lungs are filled, exhale slowly, contracting at the same time the muscles of the waist. Take twenty-five or fifty deep inhalations in this way, always breathing fresh, pure air. When playing in public, if the pianist, while awaiting his turn on the program, will take fifty deep inhalations, he will be surprised at the tranquillizing effect which they have upon his nerves.

RESTRICTIONS

THOMAS TATNER

There is certainly a straight and narrow way to be followed by the art-learner. At first he feels that he needs room to express himself. Liberty, he calls it. To study Rimmer's "Anatomy" instead of Paine's, and drawing, to put up with the rigid requirements of Counterpoint instead of making a Symphony at once, seem to him virtually to pay tribute to stern task-masters. But he may console himself, for he has two observations to be made about his teacher and both of them favor him. The first is that if the Symphony be really there no amount of restriction will keep it back; and the other is that, if there be no Symphony there, the restriction is a training that will put his capital to good interest. And the training he gets will teach him that the world cares not at all for "little messages in big envelopes"; it looks for messages which, let them be big or not, it trusts to find true; and it calls to the Artist and to the Thinker and inquires "Can you tell us what to do? We do not forever want toys and revelry!"

Those who have given themselves the sternest schooling in the art of how to express themselves return to the thought which suggests that the simplest, most direct, and forceful presentation is the best; but, beyond this, they learn that the whole lesson of art is by severe restriction training to make one capable of getting from a little bit of music as much in it, to gather great meaning from little material. This is a vastly different matter than extracting a little meaning from a great deal of material. When one has this facility of thinking a thought into luminous clearness and the thought be noble, he is apt to produce a classic.

TAKING PUPILS

MADAM A. PUPIN

"How can I hope to excel, I am not at all talented!" "You may excel by taking pains. It is not often that the talented person excels: he goes so far and then stops. It seems strange to me that he should be unwilling to take the little extra trouble that would bring him to excellence; but find things easy up to a certain point, he feels a disinclination to push himself beyond that point."

How many persons we meet who do things moderately well, but who could do them perfectly if they would only take more pains. How many persons do we hear sighing and wishing that they could play as

well as this one, or write as well as that one, or speak French as well as the other; but who never take pains with anything. They go at everything in a hither-and-thither way, and then bewail the fact that they are not talented. These lazy creatures would like to be some great things without paying the price.

The following questions and replies were heard at different times: "How did you get rid of that defect in your speech?" "Oh! by taking pains." "How did you get such a beautiful handwriting?" "Just by taking pains." "How do you happen to have such a lovely touch?" "It is no happening; I took pains to acquire a good touch before I began to study difficult pieces." "That is most perfectly made; I cannot see a fault in it. How did you do it so perfectly?" "I took pains." This tells the story.

FORGET YOUR MUSIC WHILE ON YOUR VACATION

BY CLARA A. KORN

The following advertisement attracted my eye and commanded my sincerest admiration:

Wanted—Lady or gent to play piano at seashore hotel; dance music; rag-time. Address:

It was the honesty and straightforwardness of it all that made it so commendable, for in this instance no pianist, except one of the "great" variety, would ever dream of applying for the place.

Summer is the most bitter of all times for the educated musician. Such of our brethren as are compelled by necessity to accept hotel engagements are constantly confronted by misconceptions of every sort. They are engaged upon their representation of being first-class musicians, and then, when in proof of same, they perform a last rhapsody or a Chopin polonaise with consistent virtuosity, or dreamily and poetically give vent to a Mendelssohn waltz or a Tchaikowsky melody. They are asked to play something less classical, something more savory to the popular taste. They rack their poor brains in a sorry attempt to compile a repertoire which will meet all requirements, with little success or satisfaction to anyone.

One novice in this line of work was once engaged to play a program during dinner at a fashionable country club; and, armed with the conviction that he knew all about music and would be sure to suit, set out to "render" his most magnificent numbers, such as Schumann's "Aufschwung," Chopin's "A-flat Polonaise," etc., but was cut short at the third or fourth piece by the manager, who wrathfully commanded, in subdued, though indignant parlance, that he play something "nice," and not such "stuff," that some of the gentlemen had complained that such music spoiled their appetites, and that they would rather leave their meals untouched, and eat in peace in some cheap restaurant than be obliged to listen to such "rubbish."

The poor pianist was not alone crestfallen, but his helpless and hopeless, for he knew no music of a lighter character, and, being about in the order. He stopped playing, and, gazing about in bewilderment, observed a pile of music on a chair next to the piano, the top number being a potpourri made up of airs from "Carmen." He was an excellent reader, so he seized that sheet and played the piece through, and the satisfaction of some of the men guests, immediately encouraged, the pianist delved further into the music pile and unearthed great quantities of medleys, two-steps, and vanderbelle gems, which he successively and successfully manipulated until the time was up.

After dinner the gentlemen departed for a smoke, and the manager came to the pianist and praised him, and by a contingent of ladies called in and queried in reproachful accents: "Oh, why did you stop playing that beautiful music, and give us those shabby selections?" When the pianist explained that the ladies begged him to "give them some more good music,"

and so it invariably is—in summer.

If you are an opulent musician and can afford to pay your way at some hotel or boarding-house, your

only safeguard is to conceal yourself within an impenetrable incoherence. Mention it not that you are a devotee of music, for you will know no rest from loneliness if you do. Should you be unfortunate enough to be a singer, the following will be your experience.

You will probably be sociable and sit on the piazza with the other boarders or guests—it will depend on the style of the place where these people are "boarded up." You will see a pleasant-faced lady with whom you will find it easy to strike up an acquaintance; she will be delighted to learn that you are a songbird, and will rhapsodize over the opera and will tell you that she knows all the renowned vocalists—that she will amuse to the other boarders, or guests, that you are a singer, and you will immediately be coaxed and pressed by all to give a sample of your qualifications.

Now let us assume that you are a coloratura soprano, and that you are extremely proud of your liquid runs and trills; that you get up in supreme confidence and warble in glowing style the grand aria in the mad scene from "Lucia," or the waltz song from "Roméo and Juliet." There will be applause (there always is), but one lady will venture to remark that she has heard Melba in these numbers, and that her conception of these immortal strains is unsurpassed. You never imagined yourself a Melba, yet somehow this remark hurts you. Another will ask you who taught you, and upon receiving the reply, will recommend another teacher, because "everybody could tell that, although you had a good voice, it wasn't being trained properly, as your high notes were off the key, and your diction faulty." Then one of the gentlemen will grumble that "he didn't see why anyone should want to better learning such music anyway. Give him real music, with melody and a swing to it, and not such fireworks that give a fellow a pain." All of this will make you feel very small, which feeling it will not be in the least alleviated when some of the other boarders—or guests—ask you whether you are singing "The Holy Child," or the "Ave Maria" from "Cavalleria Rusticana." After that, there will be clamorous requests for "I'd Leave My Happy Home for You," or perchance some timid personage will hanker for "Mandy Lee." Then there are others who adhere to the "good old times" like "Kathleen Mavourneen" and "Allan, Where Art Thou?"; and some who will waver there never was a song so good as "Down went McInelly to the Bottom of the Sea," its only possible rival being "Davy Jones." And so on and so forth until you are racked with distress.

Your only means of rescue will be the taking of solitary rambles, or close confinement to your room; you will also be safe on the roof. Better still will be to gather up bag and huggies and to depart for some scenic spot, to pose as an every-day mortal, never to go near a piano, never to lift up your voice in song, never talk music, nor take an apparent interest in music. Conceal your vocation, keep it dark—and then, perhaps, you may be happy in a summer resort.

THE Indian Tagals, it appears, has extraordinary talent for music. There are few among the native population who do not play either the mandolin, guitar, violin, or piano. The villages in the suburbs of Manila and those of the provinces of the island of Luzon before recent events all had their orchestras and military bands enjoying a great reputation. It was these musicians who led the bands of insurgents to battle and who today render the most beautiful music at the entrance of the cities of the interior. Last year the leader of one of the regiments from the United States organized an orchestra composed of one hundred natives, and the success obtained was so great that it was proposed to establish a conservatory of music at Manila.

The theaters of Manila possess orchestras conducted by Tagals, and the innumerable liquor saloons that have been opened in that city since its occupation by Americans are provided with a piano and often with a Tagal orchestra.

But remember this, however strong you may be physically, to strike a blow, and however sharp intellectually, to recognize a fact and discern a difference, your success in the game of life depends on the serious culture which you give to the third formative force in human character, your moral nature, and the rightful supremacy of this element, a comprehensive expression is found in the right word—love. Of this all prophets, poets, and philosophers are agreed.—*Professor Blackie.*

Organ and Choir.

Edited by EVERETT E. TRUETTE.

PLAYING THE REED ORGAN.

come to us from new pupils something like this: "I have only a cabinet organ to practice on at home, but I thought, if you had no objections, I would take my lessons on the piano."

"I have the most serious objections, almost as much as though you asked me to give you lessons on the violin while you do your practicing at home on the typewriter. The latter might help your technique; but when you arrive with violin under your arm, I fail to see how I could expect you to have a perfect lesson."

There is really too much of this kind of teaching. Some piano teachers will take reed organ pupils and give them lessons on the piano simply because they have no organ at their command and perhaps could not play it if they had one. I say to these pupils who wish to take their lessons on the piano: "Perhaps you think there is nothing to learn about a reed organ; but you are very very much mistaken. I have been using and teaching the reed organ for over twenty years and I am still learning how to get some new effect."

The reed organ, under the fingers of a skillful performer, is capable of producing marvellous effects, only excelled, perhaps, by the orchestra for delicate light and shade.

When pupils ask me to give lessons on the violin, I say "no." Why should I say "yes," when I have never taken a lesson on that instrument; and why should anyone pretend to teach the reed organ without the use or knowledge of one?

If it is any wonder we hear so many "piano-organists"? A parent said to me a few weeks ago: "It appears to me, my little girl connects her bass notes very much when she plays in Sabbath-school, while the other girls play every note so distinctly."

"I am very glad, sir," I said, "that your musical ability is such as to have led you to notice the difference; but an explanation is needed before you can understand the cause of your daughter's connecting her tones. I am giving the pupil of the reed organ on the organ, and I trust she may some day become a good organist. I am giving the other girls you spoke of lessons on the piano, and although I am pleased to have them assist when the regular organist is absent, yet I can imagine how they must chop the notes up."

If one would play both instruments, then he must use and study both; and nothing is so helpful to an organist as the frequent use of the piano.

Like many other instruments, the reed organs are of many styles and prices. One person buys an organ for its great number of stops or sets of reeds, and cares little how plain the case is, while Mrs. Bragabout tells what an elegant organ her sister purchased for seventy dollars: "Why," she says, "it reaches nearly to the ceiling" (very valuable for the headboard of a bedroom still, I should think). Some folks, even very young folk, will ruin the bellows of a fine organ in a short time unless trained to use the pedals properly. The faster they make their fingers go, the faster the feet go—instead of working the feet slowly and perfectly independent of the fingers. If, however, as the pupil advances and is obliged to move scales rapidly the feet are unable to keep up with the fingers, and thus each gains its own independence; but not, however, until many an organ has been somewhat injured.

Keeping the organ properly supplied with air is very much like proper breathing in voice-building: The bellows of the organ should be filled at once, and then the lowest movement of the toes will keep the pressure up; but if the reserve is allowed to depart, then comes the quick clatter of the pedals, like the audible gasping for breath by the untrained singer. If you have filled the bellows and are only playing the single notes of the melody in the right hand, what need of there of everlastingly keeping the feet pressing harder and harder when so very little air has been used? By such constant overworking something must naturally give way. It's true, the escape valve is placed in the organ for the safety of the bellows; but very often this will only act when the pressure is so great as to have forced the air in some other direction through the rubber.

When some young organists attempt to play a hymn on the piano, the habit of striking one hand just a little before the other is very noticeable and quite distressing. The habit is not confined to the young only, for very few on board of being entirely free from it. The left hand always strikes first; were it not for this fact, one might think the right hand struck first, because of its being used so much. I have often wondered if a left-handed person would strike in two seconds; so, when one of my pupils spoke to me the other day about being left-handed, I seized the opportunity by getting out my hymn-book. I gave her a hymn to play and watched her very carefully, as I thought it might be possible she would strike the right hand first; but the ragged *ko-chung* came in the same old way.

I do not remember ever reading a settled case for the habit, but in watching the left hand I notice there is very little motion or elevation of the wrist, the hand being simply stretched out to grasp an octave, while the right hand is preparing to strike a chord and seems much longer in making ready for the stroke, often making one or two motions before the sound appears. After a pupil has used scales, octave work, left-hand studies, and other work to equalize the hands, this will gradually disappear, with, of course, the help from the teacher, who should be continually reminding the pupil of the disagreeable fact and its unpleasantness to the listener.

Organ-training involves the sliding of the finger from one key to another or substituting one finger for another without lifting the key. The lack of this knowledge is noticed when the pianist who sits down to play the organ. The style of playing is often much too staccato. But the organist who is not familiar with the touch of the piano (and surely he ought to be familiar) makes about as awkward work as the

Some one asks: "How do you accent on the organ?" I think it is as easy to make an accent on the organ as the piano; and in much the same way. The mind and the fingers do the work in both cases. The piano accent is obtained by a heavier stroke, while on the organ it is a firm pressure, sustaining the accent note its full value and perhaps slightly the unaccented somewhat. I think the firm steady holding of the knee-awell and the solid feeling of the toes on the pedals, together with the same determination of the mind and fingers is what brings about true accent and steadiness of tone, without that objectionable jerk which is caused only by a sudden push against the swell or a heavy sudden pressure of the feet.

Some pupils seem to have an idea that the accentering is all done with the knee-awell. Why, oh, my, that makes your playing as spasmodic as the hic coughs and with about as much real expression. Others sit down to a strange organ, and for fear they will not get full power they draw every stop, rendering the swells perfectly useless, as an old gentleman said to me one time about a certain organist in his church: "She sits down, draws every stop in the organ, and the monotonous howl is about as musical as the bellow of an animal with its horns caught in a brush-fence."—George K. Hatfield.

AN ORGANIST AND NOT ONE PERSON CAN BE AN ORGANIST AS WELL AS A PIANIST.

periodically receives considerable notice in the musical press. Many writers claim that the action and necessary manipulation of the keys is so dissimilar in the two instruments that practice on one instrument is injurious to a perfect technique at the other instrument. Other writers enthusiastically point to the improved organization, which is even lighter than that of the piano, claiming that the one obstacle is now removed, that organists no longer require "the grip of a giant" to play their instrument, and, hence, organ-practice and piano-practice are nearly similar.

Undoubtedly, both sides are right, to a certain extent, but two important points, which have more influence on the question than the stiffness of the action of an organ, are generally overlooked.

Can anyone conceive of a Gullitman and a Paderevski combined in one person? And yet these two artists have many characteristics in common, and both are artists of the very front rank.

The question whether one person can be both a good pianist and a good organist depends solely upon the interpretation of the word *good* for a reply. That he never could be a Gullitman and a Paderevski so one will always say. Life is too short. There is a period in the progress of every student, toward the attainment of that degree of proficiency necessary to become an artist, when he practices daily just as many hours as physical endurance will allow. Pianists practice from six to ten hours, and organists devote four to six hours to their instrument. (We are considering only those who are on the road to an artistic career; but who could endure eight hours' piano-practice and five hours at the organ, six days a week for forty weeks? Look at the other interpretation of the word *good*.)

A man may play the piano fairly well, and likewise the organ fairly well. He practices the piano four hours, and the organ three hours, each day. This is about all the average man can endure. When will he become an artist at both instruments?

M. Gullitman, who is one of the leading artists of the world plays the piano? Yes! Effectively! Yes! A great pianist! No!

The most objectionable features of the piano playing of organists have been attributed to the stiffness of organ-action, while to-day this has almost nothing to do with it.

When an organist plays on the organ *fortissimo*, he uses full organ; and, if the instrument is large, the volume of tone is immense—five times as much as five pianists could produce with five pianos. When he sits at the piano and attempts to play *fortissimo*, he endeavors, from force of habit, to produce the same volume of tone. It is impossible, and yet he strives for it, producing the harsh tones which are so objectionable, and are characteristic of the piano playing of organists. This can be overcome to a certain extent, but we doubt if years of labor would ever eliminate it.

Another point of difference in the *legato*-playing. It is claimed that *legato*-playing on the organ assists the pianist to acquire a *legato* touch at the piano. So it does, in one respect. It schools the mind to watch for the *legato* all the time, as its absence, but the organ is more prominent than at the piano; but beyond this point it renders little assistance to the pianist.

To play *legato* on the organ, every key must be held down till the next key is depressed, but not a *fraction* of a second longer, else a disagreeable lack of clearness will be the result. Consequently, organists carry the fingers high, and move them instantly, when changing from one note or chord to another, securing a "crisp *legato*." Now, this "crisp *legato*" playing is useful in playing the piano at certain times, but it is not the embodiment of pure *legato*-playing for that instrument. A slight overlapping of the tones—a molding, as it were, of one chord into the next—so essential in artistic piano-playing, requires just the opposite treatment; and herein lies another objectionable feature of the piano-playing of organists. A pianist who has acquired the perfect *legato*-touch (of the piano) when playing the organ overlaps the keys in the same manner, and thus his playing is "muddy and disagreeable."

There is undoubtedly a great deal of unnecessary prejudice against one person playing both piano and organ, as any energetic student may play both organ and piano "fairly well," but if he aims to be an artist, he must remember that an artistic career at either instrument will require a life-time, and its attainment will be sufficient reward for the work of a life-time.—Everett E. Truette.

A PIANIST OR A VIOLINIST, IN SELECTING MUSIC FOR PUBLIC PERFORMANCE, HAS TWO POINTS CONSTANTLY IN MIND: HIS OWN ABILITY AND THE TASTE OF HIS AUDIENCE.

an organist should always add one other point, which is even more important than the first-mentioned points, viz., the contents and peculiarities of the particular organ on which he is to play.

Some one has facetiously said that "Wagner's music demands the full orchestra, while a Beethoven symphony is not interesting when played on a kettle-drum and two flutes." This may be overdone, but it will illustrate the point. Some organ compositions are interesting, when well played, on almost any organ, while others entirely lose their particular charm if they are not presented with a certain specified combination of tone-color (stops), which can be found only in a few organs.

A concert program which is intensely interesting on one organ may prove a bore when played on another organ, and the organist who selects his program without a thought of the organ on which he is to play will wonder why his success is greater on one evening than on another.

The size of the organ is only a small part of its individual peculiarity. The presence or absence of certain stops, the voicing of the solo stops, the relative power and timbre of such stops as are used in special combinations have the greatest influence on the foregoing applies with equal weight to organ prelates, forgetfuls, and postulates. If an organist hears some organ composition which particularly pleases him at a concert, he is apt to purchase the piece at once and present it to his own congregation on Sunday. Very likely the charm of the composition entered in some special combination of stops which cannot be reproduced in his organ, and he wonders why his hearers do not echo his enthusiasm for the composition, forgetting entirely that his personal reminiscence of how the piece sounded on another organ is not shared by his congregation.

If the organist keeps in mind, at all times, the limits of the particular organ on which he is to play, he will escape the disappointment which the cold reception of some favorite gem is sure to bring, and will gain the reputation of always presenting interesting compositions.—Everett E. Truette.

DEFENSE OF THE CHOIR.

THE fact that quite a number of churches have abolished their choirs during the past few years has caused quite a controversy in some of the religious papers and other periodicals. While it is essential

that the expenses should be within the income, it seems that some churches "kill the goose that lays the golden egg" in their retrenching. The following from *The Advocate* is to the point: "Not infrequently the one saving part of the service is times of spiritual stagnation has been the music of the great masters which they [choirs] have rendered."

It is the church's fault more than the choir's if the singing is unsuitable. It chooses the singers, pays them, controls them, and should supplement them with the responses and hymns of the service. A choir was never meant to do the singing for the church, but chiefly to lead in the public service of song, and in such selected pieces as are assigned to it, and should be kept well within the spirit of the time and place; most choir leaders aim to do this and to co-operate heartily in every suggestion for more devotional music.

Instead of no choir, I should like to have the church all choir, and this is the motive for the change here mentioned. But whether this can be done best by cutting off the principal singers and throwing responsibility on the others I am in doubt. Personally, I like better the plan of supplementing the choir with a good-sized chorus, and making such a demonstration of music within the reach of all that the whole congregation is led to join heartily in it.

OUR weak point is where we feel strongest. Poor practice makes worse players.

"The more haste the less speed." Good work done, brings rewards soon. Have regular practice hours and stick to them. To do a thing well is not only a duty, but a joy. Read notes and rests with precision, not by guess. Play slowly and read accurately to avoid mistakes. Quality of practice is of more worth than quantity. If you sow careless practice, you will reap bad playing.

If you want to play fast, practice slowly and accurately.

True note-reading is as necessary as true time and fingering.

Great things are done by learning not to slight little ones.

Find the difficult passages at once and conquer them first.

Never be guilty of cheating a note or rest of any of its time.

True fingering is as necessary as correct time and note-playing.

True time is as necessary as correct note-playing and fingering.

The full value of correct playing is only secured by a good touch.

"Every day that we spend without learning something is a day lost."

It is how carefully and accurately you practice that learns a lesson well.

If you have to face a practice period, make it up before the next lesson.

Do you know more than you did yesterday?

"Progress is a duty of life."

One must practice! Why, then, have the benefits which come from good practice?—*The Nonconformist*.

DOES SINGING IN A CHORUS DESTROY THE VOICE?

will spare the voices of the singers, will detect and correct any undue shouting or overexertion of individual singers, and will show that good practice-singing

is not only the most delightful of vocal exercises, but one of the best means of voice-culture and of general musical education.

WHEN the once-celebrated Boston Music Hall organ

was shipped to this country in the Dutch brig *Prins*, the boxes containing the various parts of the instrument were packed in the hold mixed up with 40 casks of gin, 8 sheep, 200 bags of coffee, 2 cases of herring, a case of cheese, and 500 bags of chicken root. The voyage took three months.

WORSHIPER: "There was no soprano in the choir to-day. What was the matter?"

ORGANIST: "The soprano had a dream last night, in which an angel told her the Lord wanted her to sing another 35 to-day."

WORSHIPER: "Well?"

ORGANIST: "Well, the soprano got mad, and said she wouldn't be lashed by anybody."—*The Musical Messenger*.

"WANTED.—A steady respectable young man to look after a garden and milk a cow who has a good voice and is accustomed to sing in a choir." We shall soon hear of stilled ones in our cathedrals and churches. —London Chronicle.

Miss Jones: "What a lily fellow that John White is!"

Miss Smith: "Is that so?"

Miss Jones: "I saw him at dancing school last night, and to-day he was sitting down at the organ up in the town-hall, resting his hands on the keys, and practicing the various steps with his feet. I call that a downright lily way to learn how to dance. I shall never dare to dance with him for fear he will sit down right in the middle of the dance."

The Twelfth Annual Meeting of the New York State Music Teachers' Association was held in Saratoga, June 28th-29th. Among the performers at the various concerts were the following organists: Mr. George W. Chadwick, Dr. Gerrit Smith, Miss Clara Stearns, Mr. J. C. Ringwald. Among the speakers were Dr. Gerrit Smith, on "Proper Size of Church Organ"; Mr. Clement K. Gale, on "The Boy Choir"; Mr. George W. Chadwick, on "Organ Transcriptions"; Mr. Fred A. Fowler, on "Electric Organs"; Mr. J. C. Ringwald, on "The Organ Music of J. S. Bach"; and Mr. Herve D. Wilkins, on "The Organ Music of the Future."

STORIES of the blowers going to sleep are common enough, but some of them are no doubt apocryphal, says the London *Musical Opinion*. Of such, very likely, is that one of the railway-porter blower who, being awakened, hurriedly shouted out: "Change here for Dunkeld and the North."

A well known organist has told how one of his first blowers had an inconvenient trick of going to sleep during the sermon and not waking at its conclusion.

One Sunday evening there was no wind for the hymn after the sermon. The organ had a very noisy action, and the organist rattled the keys well in order to wake up the blower, but without success. At last one of the choirmen went to the rescue, and began working the lever, at the same time administering a kick to the sleeping blower. That functionary awoke with a start, and hearing the sound of the organ, at once mechanically caught hold of the nearest object and began to work it up and down. As this object happened to be the leg of the man who had aroused him, the poor chairman was overturned and lay on the ground in his surprise and amazement, struggling with a start, and hearing the sound of the organ, at once mechanically caught hold of the nearest object and began to work it up and down. 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Social Department

CONDUCTED BY
H. W. GREENE

HOW SHALL I SPEND MY VACATION?

Travelling is the problem confronting some of us, and others have already solved it and imagine they are having a good time. If you are an opera-singer you probably are sequestered, away from the busy haunts of men, with a score under each arm, committing to memory one and another by easy stages, more than likely in a boat (many an opera has been learned in a boat). And as you find yourself feeling secure in your part, you practice it in quite a dramatic fashion, for the benefit of the fishes apparently, but to get it ripe for your audience, in fact. If you are sensible, as probably you are to a certain extent, or in some particulars, or you would hardly be wrestling with opera scores, you should make the accumulation of reserve force an important feature of your cutting, for there is no profession that makes more serious demands upon strength, both mental and vital, than the dramatic rendering demanded by most operatic composers.

If you are a teacher, not from necessity, but by choice and adoption, you have probably "gone home" to spend the non-productive part of the year. This going home is a great boon to those who are so fortunate as to have one. After you are well settled again in your old haunts, it seems quite as if you had hardly been away. Some good habits are again pressed into service, and before you know it, you are up to your elbows either in dough or dirt, and every minute is a gain, both of health and the sweet peace of life that comes only by physical activity in a congenial atmosphere.

If you are a teacher from necessity, that rudeness of discipline, you probably renege your field of effort by a short cut, or, as the New England people say, "across lots." In that case you are making your vacation a period of study at a summer school, tramping up your repertoire or prodding your teacher with questions covering the points on which you feel that you are weak or in doubt. That is not altogether a bad plan. There is nothing more exhausting than attempts to instruct, when you do not feel perfectly sure of your ground. Between your studies and your return to work you can get two or three weeks of absolute rest, which, if wisely spent, will bring you as much recuperation of body as you will require. I advise across among you to get high up on some breezy hills, or deep down into the rolling surf, putting away everything but the free air and water, and the revivifying sunbeams.

If you are students, then, indeed, you are fortunate; you may be especially thankful that your studies fall upon an age which is golden when compared with the student days of most of those who are your teachers. You are entirely justified if you think of the year has been earnestly carried on, in saying, "I am going to drop everything and get as far away from music as is possible."

But, my dear student friends, you have probably found that getting away from music is more difficult than you had supposed. It will assail you by suggestion nearly everywhere you go. If you are blessed, or cursed, as the case may seem to you, by the sense of positive pitch, then, indeed, your auditory functions will give you no peace. If you are at a summer hotel in the mountains, the morning will be announced by a miserable bell clanging away on F sharp with just enough of false overtone to set you to wondering why small bells were not used with greater care as to shape and distribution of metal. The dishes at the breakfast table will collide with utter disregard of

consonance, and you retire to the broad piazza hurriedly, to escape the din of discordant dishes; as you pass through the office the annunciator bell hangs out a 435 A. Immediately you think "How can I get that bell made it tuned it, or if it was an accident." Your reflections are quickly interrupted by another bell which responded to the business hour of the office clerk with another A, but this time it is the old concert pitch and with a shudder as the two diminishing tones fight a battle along your nerve centers you reach the piazza to rest! Yes, but not to get away from the haunting suggestions of pitch which the sensitive ear never fails to catch.

The two Misses Smith and their father are already hard at work with the croquet mallet and balls. Miss Smith No. 1 plays the ball as she hits gives you a wooden E, her sister's a D, and the father between the ball and mallet seems to hit a vigorous F, and so as you read your book you get in unrhymical succession, E-D-F—E-D-F—, and you know, without looking, whether it is Miss Smith, her sister, or the father that makes the shots which you half-consciously tally.

The croquet symphony on E-D-F is varied at times by a long train-while, which comes up from the valley on a fourth line D, which is so softened by the distance and multiplied by responsive echoes that you are soothed into a more favorable sleep. So with your chair tilted back, and your eyes closed, you drop into repose, wondering how it happened that the fly bothering you huzzes an F, and the honey-laden bee that flies across the piazza also huzzes an F, and unless a meadow-lark in a tree yonder is piping up on F sharp an octave and sometime higher than the tiny insects.

After a little you are awakened by a rough chromatic scale, from F to F, and you yawn into existence again, recalling that the last thing you remembered hearing was a couple of diminutive winged F's, now the cow down in the pasture plants a whole chromatic sequence on F's, and you wonder if F is not nature's favorite key. You recall that the initial notes of the neighing of a horse, and the howling of a wolf, are often pitched on F, but you dismiss the question after a little, for you find that nature is as flexible as to pitch or choice of key as many a singer and composer have shown themselves to be. Your reflections bring you to one conclusion, that, gone where you will, pitch exists with clearly defined tonality.

The sea makes majestically the thunder often gives a pronounced 44-foot bass in varying pitches; the brook gurgles ceaselessly, and as it darts from one of its tiny self-made caverns to another, a perfect and continuous melody may be discerned; the music of the brook is no creation of fancy, but a liquid fact, within reach of the enjoyment of anyone who will take the trouble to follow its course awhile.

And now we must leave you. Do not undervalue the gratuities of your holiday. Open your heart to nature. She will teach you everything hat phrasing, diction, and rhythm; and, in her broad expanse, those who receive an impetus and inspiration which cannot be roused by any artificial environment whatsoever.

THE TRUE REWARD.

In the fight for a position in the front rank too many of our young American music students forget the debt that success must pay to time. Look at the young military and naval cadets. They study steadily

for years to attain to a scholarship sufficiently high to hope of going to West Point or Annapolis. Then come four years of work so exacting that 30 per cent. fail to maintain the required standing and are dropped. Even at graduation they receive only subordinate commissions, and it is a question of years before the money consideration is of any value, as compared with the financial successes of commercial life.

Physicians, lawyers, and clergymen afford abundant examples of the value of special aptitude for professional work. In the press of competition many must step aside and let the more gifted sit in the highest places, but even then high places are never filled by young men. While they may show promise the world makes no wide recognition until the promise is redeemed. This recognition must be earned by busy days and studious nights. Failure upon failure to reach desired ends carry not the sting of defeat, but the self-inflicted lash which stimulates to further effort, until at last the special disease is mastered, the great case is won, the remarkable discourse is delivered, and the world or that part of it to which special gifts appeal bows to the master.

Music so light a thing that the sound of a voice can alone mark for distinction? Is there no special strength of character necessary to enrich the gift of a beautiful instrument? We can answer by an illustration.

The piano may give single examples of its tonal quality as readily, perhaps, at the hands of a novice as of the virtuoso. But what of the profound truth which the instrument reveals under the highly-cultured touch of the master? Do they not stand as evidence that the tone is not the thing, but the mind, the grasp, the subordination of the body to the will, the insight which comes from research, the earnestness that is aroused only by a worthy end, the devotion to a cause? All point to the truth that the tone is a simple thing in itself; but it is when employed as a medium by which an art product may be given to the world that it is of mighty import.

The piano-tone is meaningless until linked to mind. The vocal tone is equally tame to the collector of notes, and why the meadow-lark in a tree yonder is piping up on F sharp an octave and sometime higher than the tiny insects. The voice gives out in great abundance, but the part it gives out, but the secret treasure of its possessor, is even more abundant, and fills the life and experience of the artist beyond all attempts to describe. In this rich reward gained by only beckoning to it! The men and women who have suffered to deserve it will tell you "no," they have no words to waste in idle talk, but speak to the appreciative listener in a whisper, always with a sigh of their struggles and consciousness of just reward.

Do my readers weary of my repeated efforts to impress upon them the seriousness, the dignity, of the calling? Only great earnestness and a much study lead to that real satisfaction which is the most to be treasured prize awaiting them. A full measure of popularity, applause, and money is not to be compared with it. Think not, however, that it is a gain earned in youth or a gift from the goddess of chance. It goes hand in hand with maturity, and is the chief inspiration to teachers.

IS THE ART OF SINGING IMPROVING?

Who had the unusual dramatic soprano voice, a musical temperament, and brains; in fact, all the qualities which make a singer. With such a certain accumulated money sufficient to study in a certain school in the West. This school had a reputation as a musical center, and a few voice pupils who became prominent in the musical world.

She started the first year under a German teacher. His lessons consisted in requiring her to sing as many diminished triads as possible at one lesson. The more she learned of these the better lesson she had. Poor girl! With not a word or hint as to true tone-production. She thought, because she was paying two dollars and a half for a thirty-minute lesson, that she was learning something. She continued until spring in this way, when doubt of the method (it took possession of her mind. She tremblingly expressed her doubts to the president of the college. He told her that a great artist was coming from Italy next week and she could study with him, and, furthermore, he played the 'cello beautifully. The 'cello, in fact, was her specialty. However, the president could not see why she was dissatisfied with her present teacher. Weren't Miss A. and Miss B. his pupils, and weren't they making a record for themselves in the song-world?

Our dear young lady had not learned that there was a very few voices naturally placed, and that many an incompetent teacher has gained a reputation, not merited, from these natural voices.

Her new "cello" teacher advanced her to Italian airs (more brilliant fantasies than just plain studies), such as the "Jewel Song" and "Una Voce Poco Fa." She felt encouraged and even highly elated.

When she returned to her village home in the summer she sang these wonderful things. The people did not enjoy her attempted artistic efforts, but they thought their children ought to study with a person who could sing in Italian, and accordingly, she gave to her village friends what she thought a method until February, and then, by borrowing money, returned to the same school.

The faculty were delighted to have her back, and neglected her first class with alacrity. This time she was progressing. She had a signoria for a teacher whose only claim to distinction was a very long name. Soon she awakened to the true state of things, and resolved never to sing again.

Omitting her heartaches, she will pass on two or three years. She went to New York City, and there studied for a year true voice-placing. Shall we tell you what she did in that one year? To her great astonishment, her teacher told her she could do nothing, until she had learned, in a measure, breath-control. "How strange," she thought, "just to work on breath-control!" But she nearly lost courage before a simple tone in the middle voice could be produced without escaping breath. Before certain breath-control was attained, she was told to focus or to place her tone, to eliminate all needless effort. At the same time exercises were given her to acquire a freedom of tongue, larynx, and chest.

During the three years of previous corrupt teaching she scraped every note out of her throat, and her vocal apparatus was so woefully constricted that she sang hardly out of tune. Can you not see how this gentle, careful method of voice-placing came as almost a shock to our young lady? And what must have been the shock to this dear, patient singing teacher during those first few lessons? It took many daily lessons to understand what she should do to acquire this simple method; and she spent a year of patient study at it.

She is today a prominent concert and oratorio singer and successful teacher.

She writes me she always reads the articles in THE ETUDE under the vocal department and, furthermore, she has an old music-maker's scrap-book that she insists upon her pupils' reading this scrap-book that they may avoid some things in her experience.

I hope there are not many German vocal teachers, today, similar to the above mentioned, or great Italian 'cello players teaching singing.

In the future singers will not be accepted as singers, unless they sing easily, with reverberation, and they heed what great masters say: "Be natural and look pleasant." Many an artist on the stage today has a reputation, not because of beautiful and

pleasing tone-production, but musical temperament or interpretation.

Some of our prominent contraltos, with their big mismanaged voices, commit all the sins of the musical development. The dominant difficulty is erratic breath-attack. Four years ago I heard a prominent French diva sing "Cavalleria Rusticana" depressed from the key throughout the whole performance. Such a thing should not be tolerated. The sensible American people are awakening. They will not be duped by "loud sopranos" "pathetic belting" of contraltos, or the violent efforts of tenors whose use would think in danger of bursting a blood-vessel before they finish the performance.

Keyton says: "Every experience is an education," and possibly the relating of the above experience will be an education to others. I am sure that in the near future there will not be such a misdirection of voice. We are rousing from our lethargy, and better understand the correct vocal tone.—Eva Lernagony.

...

THE GOSPEL OF RELAXATION.

[I CANNOT print the following paper by Mr. Dibble without commenting upon its value to the teacher and student. In a few words he has indicated clearly the most important physiological fact connected with tone-study. The volumes of matter written and printed on relaxation may be found here condensed without the loss of an item of any importance. When the principle underlying the "Gospel of Relaxation," as here presented, is fully grasped by teachers, the preparatory work of voice-placing will be greatly simplified and accelerated.—Vocal Editor.]

In the discussion of subjects of a pedagogical nature confusion is often caused by a misunderstanding of the meaning of a word which may have several meanings according to the subjects with which it is connected.

What do we mean by "relaxation" as applied to singing?

Anyone who has considered the matter will admit that there can be no production of tone, no matter how soft, without a corresponding muscular exertion; and, the more powerful the tone, the more strenuous must be the muscular effort. Furthermore, no muscle can accomplish any result when it is in a relaxed condition.

How then—it may in all fairness be asked—can we have relaxation and yet produce tone?

As an answer to this question, let me say that the relaxation is only a *seeming* one. In order to understand the matter fully, we must consider how muscles work. We must know that wherever there is placed a muscle to move any part of the body, there is an opposing muscle to pull it back into place. A muscle never pushes—it always pulls by its contraction, and then at the proper time relaxes, to allow the opposing muscle to do its work.

Now, if when a muscle is used, the person should in any manner contract the opposing muscle, then the muscle which is called upon for work will have added to its strain whatever effort may be necessary to overcome the tension of the opposing muscle. Therefore the answer to "what do we mean by 'relaxation'?" as applied to singing is—that all muscles must be relaxed which are not required for the production of tone.

It is the desire of all intelligent teachers of singing that their pupils should produce a tone which shall be firm and sonorous, and yet be capable of all degrees of modulation of both power and quality. It is also the desire of most pupils to produce as large and sonorous a tone as possible; and the effort to do so, coupled with a lack of knowledge regarding breath-control, is the cause of throat constriction.

When a pupil of this character presents himself for instruction, the first effort on the part of the intelligent teacher must be to do away with this throat constriction, which can produce only a harsh, unsmoothed tone. In the effort to obtain the necessary condition of relaxation, the first result is to

the pupil's seeming loss of all firmness of tone. In fact, he often does lose firmness and power, because he is forbidden to use those muscles to which he has been accustomed; and the correct muscles, not being properly developed, are weak and do not respond to his efforts.

Unless the pupil has confidence in the teacher, he is apt to believe that the teacher has not properly grasped the situation, and many an intelligent and conscientious teacher loses pupils from this cause—the pupil going to a teacher who will let him shout, and quickly develop an immense amount of noise, but which will only produce an unsmoothed and harsh tone and a final impairment of the vocal muscles.

All correct muscular effort must be unconscious; that is, there must be no sensation of effort in the muscles itself. The vocal muscles are so constructed; that is, they cannot be moved by any direct effort of the will-power. They can be moved only as the singer thinks of a certain pitch and wills to sing it, when, if used correctly, they will instantly perform their proper function.

Therefore, whenever the singer has any sensation of effort in the throat, it is the result of a constricted condition of the muscles, one set holding back and preventing the free play of the other. This may be illustrated by the muscular exertion of the pianist, who shifts at his finger tips, although it is the muscles of the forearm which, by their alternate contraction and relaxation, move the fingers. So long as the player's attention is concentrated at his finger tips, the muscles will not correctly; but if he should endeavor to consciously contract those muscles, it would only cause a much greater effort, with an appreciable loss of power and loss of all flexibility.

But when we have gained "relaxation" in singing, how are we to produce firmness of tone and overcome the seeming loss of voice which has been the first result?

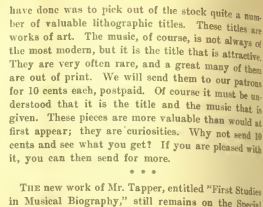
The quickest and easiest way to take a person's attention from one thing is to give him something else to think of. So, in singing, let the attention of the pupil be directed to correct breath-control, by means of the use of the muscles in the region of the diaphragm, and also let him emit attention otherwise be directed to a perfect articulation of consonants and a clear and firm enunciation of vowels in the front of the mouth, giving each their individual quality, and the throat-muscles will gradually become strong and correctly developed.

To be sure, there is a physical connection between the finger-tips and the muscles of the forearm, and there is some between the lips and vocal muscles. But there is a mental connection, by means of which the strenuous effort at the lips will cause a correspondingly strenuous effort of the vocal muscles, but an effort of those muscles only which are absolutely needed to make tone—provided, of course, that there is correct breath-control; as that those muscles are not called upon for work for which they were not intended.—Horace P. Dibble.

WHY SO MUCH mediocre singing is accepted where such a high degree of perfection is exacted in the instrumental performer is one of the inexplicable things in the artistic life of the present day.

If we may believe history, and those favored ones who heard the famous singers of fifty years ago, vocal art, or the art of singing, is in its decline. Then the singers earned the title of artist, and although finished singers were not so rare as now, they were not all spavens of the voice. Many of the singers who speak out a tone is an artist's glimpse of the genuine article; there is no distinction, as there was, then. Heaven help the army of people called singers, if our public were as difficult to please as was that of fifty—or more—years ago. These same detractors of the public art would never finish their evening's performance or at least a second appearance would mean sure benches.

(To be continued.)



pletion, and will soon be published; 50 cents will procure a copy with the postage paid, if the order is given before the work appears on the market.

It is unnecessary to state that these special offers are of unusual advantage to the teacher. It gives them the best works at nominal prices. This particular work is one that appeals to every teacher. It is just such a work as should be on the table of every studio, where pupils will look over it for a few moments before a lesson. Besides this, there are very few works on musical literature intended for the young. The book will be illustrated, and is written in Mr. Tapper's inimitable style.

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It is to be understood that where orders are not completely filled and not promptly received it is because the pieces are out of print, or out of stock at the time, and that in the meantime we are trying to procure the music desired, and it will be sent to the person ordering, just as soon as it has been received.

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These packages can be retained during the teaching season, and returned during the summer months.

If you do not have our catalogues, they can be had on application.

* * *

We have had in the course of preparation a new pianoforte instruction book. The greatest care has been taken in the grading and in the selections of new work. It has not been the work of one person but of a number of specialists. The material has taken two or three years to gather, and the five different specialists have worked on the book during the summer months. It is now in the printer's hands and will be issued in the early fall, in time for the fall teaching. The work will be called "First Steps in Pianoforte Study."

Your method of sending out music "On Sale" is a great convenience to teachers in small places.

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I have been highly pleased with all the music I have used, and my pupils express much satisfaction, as also do the parents over their pieces.

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The "Duet Hour" and "Sight-Reading Album" have been received, for which I thank you. I have examined them and find them very entertaining and instructive.
FLORA DE LISLE.

I am much pleased with volume 1 of "The Modern Student." The selection of pieces is excellent, and the work is sure to be appreciated by both teachers and pupils. ETHEL HALL.

I like your editions very much, for they are thoroughly educational in style, and the fingerings and phrasing is admirably marked. All teachers are indebted to you.

H. GUEST COLLINS.

I have received Mathews's "Graded Course" for the

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to keep them enthused and interested, and will also advance them systematically with compositions that will give them and their friends constant enjoyment.

MARGARET L. HUBBARD.

I have received "The First Violin," and am highly pleased with it, as it seems not only interesting, but instructive, particularly as showing the inner life of the higher classes of society in Germany to those who have never been abroad.

have never been abroad.

Mrs. JOSEPH KNIGHT.

In deciding upon which instruction-book to use in my class, I find nothing better, nothing so good, as Landon's "Method for Piano" especially when pre-

I take this opportunity to state that THE ETUDE is the most practical and instructive magazine, embracing

ing the different branches of musical study, that I have ever read. Impatiently I wait for each number, and I hope to be its reader always.

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